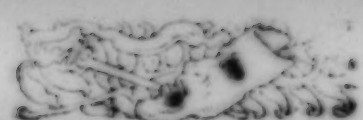




THE NEW YORK



DRAMATIC MIRROR[®]

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ROSINA VOKES.

From photo by Zark.

AT THE THEATRES.

Come opera reigns supreme in New York this week. In fact, with the exception of popular concerts and variety performances, it is the only thing that reigns at all. The three Broadway houses that are still open are given to this form of entertainment.

The Casino, of course, is permanently addicted to come opera. It is on tap at the old stand all the year round. There is a steady demand for the nondescript mélange of music, mirth and chorus girls in fetching costumes that Rudolph Aronson provides for his patrons. It matters not whether it be a *mon-écan de résistance* like *The Grand Duchess*, the present attraction, or an approximate failure like *Apollo*—there is always enough money taken in at the box-office to warrant a run of a month or six weeks.

This manifestation of loyalty on the part of his patrons enables Mr. Aronson to spend a considerable sum on the mounting and costuming of every new production, which should be taken by philosophic and chronic theatregoers as the silver lining that illumines the cloud of unmerited runs at the Casino.

Lillian Russell is being praised on all sides for her bright personation of the Grande Duchesse de Grolstein. She not only sings the role delightfully, but her stage appearance is most bewitching in this character. The costumes set off her beauty to advantage, and the enthusiasm with which she is applauded at every performance emphasizes the fact that she rules the prima-donna roost on the comic opera stage of America.

De Wolf Hopper still prances about in his unique manner in *Wang at the Broadway*. He may be addicted to buffoonery that does not strike you as very funny after partaking of it for five or six seasons, but he is nevertheless a prime favorite with a large class of theatregoers who laugh at everything he does or says. Moreover, Mr. Hopper has a good voice, a qualification that is conspicuously lacking in most singing comedians. Della Fox has also won high favor with the audiences at the Broadway, and the elephant has his admirers as well as other members of the cast.

The one hundredth performance of *The Tar and the Tartar* at Palmer's is set down for Aug. 10, and an appropriate souvenir is to be selected out of the many designs submitted. Digby Bell has returned to the cast, and is as droll as ever in the role of the Tar. The opera as a whole is decidedly amusing, and is just the style of entertainment to appeal to a Summer audience.

The vast auditorium of the Madison Square Garden Amphitheatre resounds nightly with the melodious strains of the Thomas orchestra. The assorted programmes have proved an excellent innovation, and will be continued during the remaining weeks of Theodore Thomas' farewell engagement.

Carmenita has duly explained to the "dear public" that she was really in earnest about her farewell performances, and that she was only persuaded to start immediately upon another engagement at Koster and Bial's through extra inducements held out by the management. As long as the Spanish danseuse holds out herself, the public will not scrutinize too closely anything but her dancing.

The Fouloussin Quartette, the Brantz Brothers, Peggy Pryde, the Austin Sisters and the burlesque of *Ve Olden Times* are additional features of the current programme at Koster and Bial's Concert Hall.

Ross and Fenton have been specially engaged for this week's variety performance at Tony Pastor's. The bill also includes Lottie Gilson, Mabel Sterling, the Julians, and Kaye and Henry.

A PLEASANT INCIDENT.

For the first time in his managerial career, Daniel Frohman recently accompanied his Lyceum Theatre company upon their Western Summer tour, remaining with them during their first week in San Francisco, at the end of which he was obliged to return to New York to prepare for the coming engagement of Mr. Sothern at the Lyceum Theatre. As the curtain dropped on the matinee performance on Saturday, July 11, Mr. Frohman was summoned to meet the company on the stage, and on their behalf W. J. LeMoine addressed him as follows:

Mr. Frohman, the company wishes to thank a little business with you, but it is, I am happy to say, of a pleasant nature. You are about to depart for the wild and woolly East, after a short trip—your first—with your own company. We have in the past been the recipients of many favors at your hands, and we have learned to look upon you as a kind, thoughtful and considerate manager. But more especially during the past few weeks have your kindnesses been multiplied. It has been as though we were your guests during a pleasant excursion. The members of your company, therefore, desire, in remembrance of this happy time, to present you with this loving-cup, and centuries hence, Mr. Frohman, when you are sad, weary and lonely as you must be when you reach that place where only the truly good managers go—your spirit will receive consolation from the thought that this loving-cup, resting in the archives of the Players' Club, will bring forth remembrances to all who see it of the still honored name of Daniel Frohman. Mr. Frohman, we sincerely hope that the same pleasant associations which have marked the past four years of our engagement with you may continue in the future in likeably, and that you may long continue the capable, kind arbiter of our professional careers.

Mr. Frohman was too much surprised to

reply with his usual facility and contented himself with saying: "Ladies and gentlemen, thank you. It's handsome. I can't express myself adequately. I hope we will continue together for many years to come."

The testimonial was a massive Nevada silver loving-cup, about ten inches in height, and inscribed: "To Daniel Frohman, from the members of his stock company, 1891." Accompanying it was a solid silver cigar case and match box; also a beautifully-executed piece of penmanship on vellum, to which were appended the signatures of the entire company.

MR. ROCHESTER SUES MR. ASKINS.

At the beginning of last season W. F. Rochester became a member of the McCaull Opera company.

The first prominent part given him was Paracelsus in *The Seven Swabians*, and—being an excellent eccentric comedian, a better singer than the majority of comic opera funny men and a nimble dancer—he made a decided success in the part (vide the opinions of the newspapers in all the cities where he appeared).

Mr. Rochester's second part was Khartoon in *The Tar and the Tartar*. When that piece was produced he originated the character. When it was put on at Palmer's he appeared in it and—as *The Mirror* commented at the time—succeeded in giving a good performance of a bad part. But Mr. Rochester has been out of the cast for some time past. And thereby hangs a tale—and a lawsuit.

We will permit Mr. Rochester to tell the tale in his own words to a *Mirror* reporter.

"I opened with the McCaull company on Sept. 1, 1899," said Mr. Rochester. "The leading comedy business was played by R. F. Cotton. After Mr. Cotton left the company the part of Paracelsus, in *The Seven Swabians*, was given to me, and I played it during the entire run of the piece through the country.

"In Detroit I received an offer to join Wilard Spenser's Little Tyecon company and appear as General Knickerbocker. I asked Manager Harry Askins to release me from my contract. He replied that he would see about it. In the meantime contracts had been sent to me by Mr. Spenser, but I had not signed them.

"In Cleveland, where we played after Detroit, Mr. Askins asked me if I would not remain with him, as he was having a good part written for me in *The Tar and the Tartar*. I told him that I did not know how I could well do so, as I had given my word to Mr. Spenser. Then Mr. Askins said, 'I refuse to release you, and if you remain with me I will make it worth your while.'

"After some further conversation Mr. Askins made me this offer: 'I will give you \$15 more a week than you are getting at present, from now—Feb. 5—until Sept. 1, and then I will give you a further advance until April 24, 1902.'

"A contract to that effect, in which it was also stipulated that I should be second comedian to Digby Bell, was drawn up and signed by Mr. Askins and myself. Mr. Askins wired Mr. Spenser that he refused to release me. I also wired Mr. Spenser the same information, and returned the unsigned contracts and the part of Knickerbocker.

"When the original MS. of *The Tar and the Tartar* was read it was found necessary to make many alterations in order to suit different members of the company. Khartoon, the part given to me, in its original form was a very good part; but after the alterations were made it lost all continuity, scene after scene being taken out and divided between Hubert Wilke, Digby Bell and Laura Joyce Bell."

"For instance," interposed the reporter. "The quarrel scene in Act I. between Wilke and Bell, it was originally divided between the two singers and myself."

"In place of the song Mrs. Bell now sings at the opening of the second act, Khartoon had a comedy song with guitar accompaniment. I never had a chance to rehearse that comedy song."

"A good scene in Act II. between Digby Bell and myself was cut. In it Khartoon shaved the Sultan. The excuse for the cut was that it might spoil the Sultan's clothes. The Sultan wears a red flannel shirt through the scene."

"A song in Act III. was also taken from me. I found it impossible to play the part legitimately, so I resorted to numerous gags, which were either taken out by the stage manager or so placed that they would rebound to everybody's benefit except the creator of the interpolations."

"After our opening in New York at Palmer's Theatre, Mr. Askins came to me and congratulated me in the presence of the company on my performance. A few days later Mr. Askins sent for me to see him at the front of the house. He told me that the management wanted to have an acrobat appear as Khartoon, and asked if I would play Pajama."

"I told Mr. Askins that by so doing I would affect my position as an actor in the eyes of my profession, for I would be giving up a second comedy part to accept a third comedy part,

and that I could not assent to his proposition. But I said that if Mr. Askins would write me a letter asking me to relinquish my part and accept the other—giving as a reason that he wished to entirely change the character of Khartoon by having it performed by a man of a different line of business, and stating that such a course would not change my position as second comedian, I would accept the change. This Mr. Askins refused to do.

"He then told me that he had another man engaged for the part and gave me a week's notice, which I refused to accept under the terms of my contract, there being no week's notice clause in it."

"At the end of the week I was notified by the stage manager that another man would go on for my part on Wednesday. I then consulted my lawyer, and was advised to bring suit for breach of contract and salary due. The papers were served on Mr. Askins last Tuesday week."

Prior to opening in New York at Palmer's Theatre, Mr. Rochester had received an offer from Pauline Hall to be leading comedian and stage manager for her company throughout the Summer, and a good offer from Schütz Park, at Milwaukee, for the Summer, but I considered my contract with Mr. Askins too sacred to break."

"As it is," added Mr. Rochester, "I am a sufferer—and out of an engagement." Mr. Rochester is an actor of wide experience. He has filled many positions, and in every one he has given a good account of himself.

"There is a little matter I would like to ventilate," said Mr. Rochester, in conclusion. "A side issue, as it were. For some time past a man named Richardson has been expressing his sentiments regarding me in print. He has taken occasion recently to refer to my discharge by Mr. Askins in a manner intended to reflect upon my professional ability."

"The malice of these attacks is patent to anybody that may happen to read them, but the motive is probably unknown. I will tell you what it is in a few words."

"Several years ago this man managed a piece called *Pop*. I was engaged to play in it. My salary was in arrears when we reached Cincinnati, and I refused to go on unless it was forthcoming. Some of the sum due was scraped together, the balance was settled for by an I. O. U. payable on sight."

"Well, the note wasn't paid, as a matter of course. It was a small matter—less than \$75—but whenever I requested payment for answer came an abusive paragraph. That's an old trick, but I didn't propose to be bulldozed. I began suit a few weeks ago in Judge Jerolomon's court. He gave me judgment, with interest and costs, the week before last. Then appeared the item stating that I was a bad actor and that Mr. Askins acted wisely in displacing me—or something to that effect."

"We have entered up judgment in this case. I don't know whether it can be collected, but if Richardson is worth a hundred dollars he will have to pay or we'll know the reason why. If he imagines for one instant that I am to be frightened or annoyed or squelched by his ridiculously transparent attacks, he is greatly mistaken in his man."

A representative of *The Mirror* called at Palmer's Theatre on Monday afternoon to inquire what Harry Askins had to say concerning Mr. Rochester's dismissal. The reporter was told that Mr. Askins was out of town.

A MANLY PROTEST.

Without doubt Richard Mansfield has provoked a good deal of comment and criticism the past season. He has not been "politic," he has stubbornly refused to descend from the pedestal which he occupies; he has marked out a course such as he thinks that it is his duty to pursue and he adheres to it uncompromisingly. Sometimes he has done things that were regarded as extravagant—*hi-arre*. When these matters concerned Mr. Mansfield's public career *THE MIRROR* has not hesitated to refer to them, often in terms of disapproval, but so far as Mr. Mansfield's personal rights and privileges were concerned it has never invaded them.

We are happy to take advantage of this occasion to say that we admire Mr. Mansfield's pluck and fearlessness quite as much as we admire his artistic accomplishments. Even his mistakes have been creditable to his singleness of purpose and his fidelity to his convictions.

That Mr. Mansfield is unpopular with the spies and the ferrets of the daily press goes without saying. The character of their occupation makes them the natural enemies of the man who refuses to take the shields from the key-holes of his home and who is distinctly averse to toadying to professional sneaks and sensation-mongers.

But there is such a thing as crying down a public man too much. When it becomes persecution it makes friends for him among the public. The point of toleration has been exceeded in Mr. Mansfield's case. Men, to whom he has done no greater harm than to decline their bad plays, have conspired with

the sneak contingent to overwhelm him with vulgar abuse. The result will be boomerangish.

The other day the *Herald* published more than a column of cheap and spiteful abuse of Mr. Mansfield. Not content with assailing him on petty grounds, it dragged in Beatrice Cameron for the purpose of connecting her name disgracefully with that of the actor.

To this malignant slander Mr. Mansfield has made the following reply, which we take pleasure in presenting to our readers.

The lawyer, the architect, the painter, the clerk of every description, the laborer, all may take a holiday once a year, why not the much-abused actor?

A certain morning paper does me the honor to devote a whole column to very poor abuse of me; it also prints a bad picture of me. Not satisfied with abusing me, it drags in the name of an honorable and estimable lady, and lingo-like, endeavors to cast a slur upon her honor and her good name. This lady is described as taking a trip to Fenwick with me (when she was, in fact, in Europe, nor does it mention that when this lady did visit Fenwick she was accompanied by her mother. It—the morning paper—goes so far as to suggest that the outcome of this imaginary trip was a divorce.

This is the vilest kind of slander, and it is not journalism. A great journal wields a great power, and that power, like fire, is useful and beneficial when tamed and watched. It is Schiller who says: "Wohltuend ist des Feuers Macht, wenn sie der Mensch bezieht, bewacht."

A country where journalism could run riot and, like an irresponsible despot, slay where it please, would be a country worse to live in than Russia or the uncivilized kingdoms of Africa. Our mothers, our sisters, our sweethearts, ourselves would at no time be safe from the venomous attacks of some petty jack-in-office, some cankerous, bilious trash, whom we might be chance have unwittingly offended. Life in such a country would not only be a burden but a disgrace, and living in it would mean all the humiliation of slavery.

A few facts only. It was settled long ago that when the weather was hot I might close the theatre for a fortnight. We could not know some weeks in advance when the weather would be hot, and thus we waited until it was hot and then we closed. Fact number two. Miss Beatrice Cameron, although enjoying the privileges of a married woman, goes about where without proper chaperonage, and although it may seem strange to people who look down upon the dramatic profession as utterly corrupt and bad, behaves with that propriety which becomes a well-born, well-mannered, well-bred, self-respecting daughter of America who has her own bread to earn. The man who throws mud at such a person, mud at his daughters, his wife, his mother, and all that is most dear, admired, honored, and respected in the land.

There are in our unfortunate profession, I repeat the word "unfortunate," quite as many noble, honest and decent men and women as in any other profession, and they are as well educated, as well born, as well-mannered, and as great a credit to this country as any people living in it. The sooner this is understood the better it will be. There are bad lawyers, bad painters, bad politicians, bad millionaires, bad stock brokers, and even bad journalists, and there are some few, very few, bad actors, but we hear more about those few than about all the others put together, and thus we are thought to be all bad. "An actor," an actress, has grown to be almost a term of reproach. It is no use denying it, it is a fact. Any scandalous report about one of us is at once accepted as *au fait de la lettre*. That is why I call it an "unfortunate" profession, and all my brothers and sisters, with whom I am ever near and soul, will agree with me.

A true, Mr. Morning Paper, give us some good criticism, if you can write it; also, if you can write a play write it, that will be still better, but give us the privilege of declining the play if it is not suitable, and I'll be honest and manly enough not to pursue me with abuse if we do decline it. Try again. A critic who sees so many bad plays ought to be able to write a good one, and a man who knows so much ought to be able to soothe it. A true to abuse and slander, let us have some good, honest work instead.

Richard Mansfield.

This is a manly, dignified and timely protest. It shows that Mr. Mansfield's sympathies and interests lie wholly in his profession, and that he deserves the esteem of his brethren.

ROSINA VOKES.

We publish a portrait on our first page this week of everybody's favorite comedienne, Rosina Vokes. Her bright personality has cheered our public untiringly for several seasons past, and our stage has adopted her for its own.

Miss Vokes is *en genere*. She fills her own field to the satisfaction of playgoers and to her own honor and profit. She has succeeded in popularizing a charming form of entertainment, that engages the talents of refined and vivacious players and sheds mirth and pleasure wherever it is known.

Miss Vokes in her personal character also is an ornament to the profession she graces. Her good deeds are numberless, her domestic life is beautiful, and her friends are to be envied.

Miss Vokes is now in England. She will return in the Autumn to present a group of new one-act pieces with the assistance of her clever little company.

SHE COULDN'T HARRY "THREE."

This sensational comedy will be in New York city week of Aug. 17, and will be seen in all the principal cities this season on their way to the Pacific Coast, headed by the well-known young and charming soubrette, Lillian Kennedy, supported by an excellent company, the management being very particular and only engaging the best talent. The realistic scene effects will be something wonderful. Calcium lights and every inch of scenery used will be carried. A special feature will be the fine litho. work; it will be without exception the finest on the road. All large stands, three-sheets. Even street dodgers will be litho. work in full colors. Now looking for seasons of 1902-03-04. For further information address H. S. Taylor's Exchange, No. 35 West Twenty-eighth Street, or Klaw and Erlanger, No. 25 West Thirtieth Street, New York city.

JAMES M. MARTIN is reading another play by James M. Martin, author of *The Harvest Moon*. Mr. Martin has negotiated for the production by another company of a new play of his called *The Forger*.

GOSSIP OF THE TOWN.

ARTHUR C. ANTON, who was Maude Granger's acting manager last season, has been re-engaged.

OLIVE L. OLIVER has been engaged to support Frederick Warde.

AFTER three successful seasons in the North, Kate Purcell will begin her first Southern tour in *The Queen of the Plains* next September. George L. Harrison is now looking her time. Before the holidays the actress and equestrienne will make an elaborate scenic production of Donald Smedt's military drama, *A Woman Hero*.

HAROLD BLAKE, of the Casino Opera company at Atlantic City, came near drowning a few days ago. He got beyond his depth while bathing and not being able to swim sank out of sight. A life guard fortunately saw his predicament and pulled him out.

R. E. FAIRBANK, actor and manager, read the Declaration of Independence on the Fourth at the celebration in Portland, Ore.

MANAGER LONSDALE, and his wife are making an Eastern visit. Before leaving Denver his popularity was attested by a handsome present from the employees of the Broadway Theatre.

WHAT has become of that scheme to establish a duplicate of our Casino in Paris? The papers were full of it a year ago.

H. L. RED has painted a drop-curtain for the Empire Theatre at Philadelphia, which is said to be artistic and beautiful.

WALTER THOMAS has been engaged to support Julia Marlowe.

EDWIN GORDON LAWRENCE, the director of the Lawrence School of Acting and Elocution, has moved from 124 West Twenty-third Street to 106 West Forty-second Street, near Sixth Avenue, where he has taken the entire upper part of the building—three floors.

WALTER WHITEHEAD will star the coming season. His tour will begin, he says, either in Chicago or New York, and he will be seen in a number of Shakespearean and romantic dramas. The company will be organized in New York.

GEORGE A. D. JOHNSON has been re-engaged by Alexander Salvini.

ARTHUR FAULKLAND-BUCHANAN and his wife, Maude Craigen, have gone to a snug retreat on Nantucket Island for their vacation. Mr. Buchanan will remain for a fortnight when he will enter the cast of *Niobe* at the Boston Museum, later appearing in the production of the comedy at the Bijou. Miss Craigen has not yet closed for the season, but she is negotiating with two or three managers of new pieces. "I am going to forget that the theatre exists for a time," she writes, "and play tennis instead."

THE new Roy Tramp company is now complete, and rehearsals have begun at the theatre in Frohman's Exchange. Managers Braden and Hild report that they are well pleased with the preliminary work of their company. The season will open at Niagara Falls on July 29. The following week—Grand Army week—will be played at Whitney's Grand Opera House in Detroit.

THE new Opera House at Mt. Sterling, Ill., is nearly finished. It has a seating capacity of 600. The stage is 60x20 feet in area. There are one hundred electric lights. Prices will range between 75 cents and 25 cents. Mt. Sterling is situated between Quincy and Jacksonville, forty miles from each. The house will open Aug. 17, which is the beginning of Fair Week there.

GEORGE ROOFS and J. Fanning, of Indianapolis, are at the Imperial Hotel.

MILIE L. CHIE, who has done clever work in the way of dancing, has been engaged for the Rentz-Santley company.

R. E. SWEENS has resigned from the management of Harris' Theatre at Louisville.

JOSEPH E. LEDER, claiming that H. R. Jacobs is indebted to him in the sum of \$1,000.75 for salary as manager of the latter's theatre in Newark, N. J., secured a writ of attachment last week, in consequence of which H. R. Jacobs' Newark Theatre is temporarily in charge of a constable. The writ is returnable next week. Mr. Leder had managed the Newark house for Mr. Jacobs for nearly four years.

DRURY BELL's troublesome throat has ceased its protests and the comedian's understudy has once more retired to his modest duties as comedian number three.

JAMES M. WARD, the Irish comedian, will tour the coming season in *Through by Daylight*, under the direction of H. C. Smart. The usual announcements of realistic scenery, novel mechanical effects and effective printing are made. Carrie Clarke Ward, the sourette, will be in the company.

FILIZERALD MURPHY is at Newport, R. I. He will return to New York in two weeks.

PAUL CARENIVE has been engaged to play the light comedy part in *Vivien*.

W. A. BRADY, it is said, contemplates producing *After Dark* in England next Summer, taking with him from this country the principal actors, including Bobby Gaylor.

LOUISE KILLICK has been engaged as sourette of the Cordray stock company at Seattle, Wash.

AMONG the professionals spending the Summer at Far Rockaway are Mr. and Mrs. Thomas W. Ryley.

JAY HUNT and his wife (Lea Michael) are rusticated at Newton, Mass. Both are engaged to support Maude Granger next season, and their little daughter Charlotte will also be a member of the company.

GEORGE W. LARSEN, having closed season with Cooper's Little Lord Fauntleroy company in San Francisco, will shortly return to this city.

FOR John J. McNally's musical farce, *Boys and Girls*, Rich and Harris have engaged The Leopolds, English character pantomimists; Ignacio Martinetti, William B. Wood, James A. Sturges, Julian Mitchell, May Irwin, Georgia Lake, Sadie Kirby, Blanche Howard and Laura J. Russell.

MANAGER GILES promises to introduce some novel specialties in his romantic play, *The Black Masque*. And he says that they will not be dragged in by the heels, either.

MANAGER JOHNSON is remodeling his Savannah Theatre this Summer. The bill for the improvements will verge on \$50,000. The seating capacity and the stage will be enlarged, and a lobby will be added.

JULIA MARLOWE's tour will begin at the Broad Street Theatre, Philadelphia, early in September. *Cymbeline* will be her *piece de resistance*.

IDA MAUSNEY has signed with the Hanlons, and will again be a member of their Fantasma company.

ED. COLLYER, the celebrated teacher of stage-dancing, writes: "I intend to occupy space in your advertising columns as long as I am in business. I have always found good results from my advertisements in *THE MIRROR*."

HARRY DAEL PARKER, manager of A Royal Pass, writes that George C. Staley and his company have been taking a rest in Frisco—the first they have enjoyed since last August. They opened again on Monday night at the Bush Street Theatre for a week. They will then cover the Portland and Northern Pacific route East. "The Coast tour," says Mr. Parker, "will end at Duluth on Aug. 29, and the regular season will begin on Aug. 30 at Minneapolis."

COSMOPE AND GRANT'S COMEDIANS, under the management of George H. Murray, will present *The Dazzler* the coming season. The company will be particularly strong. Kate Castleton will head it, surrounded by Joseph Ott, Lena Merville, Max Miller, Jessa Hatcher, Sherman Wade, Phyllis Allen, Martin O'Neil, Helen Mortimer, James McDonald, Blanche Arkwright, Bertram Bedell, Leo Wright, Harry Chase, Alma Desmond and Eva Leslie. The musical director will be W. H. Way. The people are now rehearsing. The first important date will be played in Frisco, at the California Theatre.

HARRY BRINSLEY has been engaged for the light comedy part in *The Great Metropolis*. Mr. Brinsley was a member of Effie Ellsler's company last season.

F. GORDON MEADE will star in *The Irish Corporal* the coming season under Frank Rich's management. Mr. Meade says that the piece has been entirely rewritten and new musical features introduced.

FRANK M. NISH did not resign from A High Roller company. He was not only allowed, but he was requested to leave, because he refused to work in conjunction with Griffin and Marks. No individual specialties are permitted by Manager Comstock, and no jealousies or bickerings are countenanced by him. Mr. McNish had no speaking part, and therefore he will not be missed.

HAMMERSTEIN's to-be theatre, the Manhattan, will be opened next December—at least Oscar Hammerstein fondles that hope. If the Manhattan is to be opened in December work must be more rapid on it than the work on the new Fifth Avenue. The progress of a snail is meteoric compared to the progress towards completion of the Fifth Avenue. Mr. Hammerstein, it is understood, wishes to have Lilli Lehman inaugurate his new theatre. If Lehman decides to do so she will in all probability bring a tenor from Germany to sing *aria's* to her. The rest of the company, however, will be organized on this side of the water. The situation of the Manhattan is on Thirty-fourth Street, between Seventh Avenue and Broadway, on the upper side of the street.

FRANK BELL joined the High Roller company subject to a clause in his contract by which he agreed to give two weeks to trial rehearsals. From the first, Mr. Comstock says that Mr. Bell was found to be entirely unsuited to the part he had undertaken, but the courtesy of the two weeks was extended to him. As he showed no signs of improvement his services were dispensed with, and the part of the theatrical manager was given to Ned Hanson, a capable and experienced comedian.

E. G. STONE and his wife are spending a fortnight at Mt. Clemens, Mich.

WILLIAM MURDOON will appear in *The Black Masque*, at the Union Square.

MINNA GALE is studying her new roles amid the seclusion of a rural neighborhood where she is free from interruptions.

WILLIAM HARTOFT writes that he will return to New York from the South about the time this number of *THE MIRROR* makes its appearance, "in order to engage in the annual frolic of dodging (?) managers, of whose merry machinations we would rest in anxious ignorance but that *THE MIRROR* has forced its enlightening presence into the shadowy solitude of our sequestered nooks. Long life to it!"

BARNES FAJAN has invented a resounding title for the four *dances* that will be seen in A High Roller. He calls them a "quadraplecon of Lady Gytrators."

HARRY W. ENNET is writing a new Western play for William de Shetley.

SARAH BERNHARDT has extended her engagement with Abbey, Shoeffel and Grant. She will make a Southern tour next season.

SAM ALEXANDER has resigned the post of Division Passenger Agent of the Central Railroad of New Jersey, which he held for a year. Mr. Alexander will return to the theatrical business. He is engaged to pilot the tour of A Wolf's Wedding the coming season.

THE contract Stuart Robson has signed with Ernst Possart for the season after next is for one hundred performances, the tour beginning on Oct. 1 of next year. It is possible that Possart will give his great character, Shylock, in English.

SEVERAL professionals have been spending a few pleasant weeks near Culver's Lake in the Blue Mountains of New Jersey. The party includes Mrs. Charles Peters, Mand Peters, Mrs. Owen Marlowe, Ethel and Virginia Marlowe and Mr. and Mrs. Utter.

LILLIAN RUSSELL, Attalie Claire, Carl Streitman, Taghapietra and Louis Harrison will be members of the Russell Opera company. The management believe that this is the finest *ensemble* of lyric comedians ever brought together for the production of opera comique. Perhaps as fine as any, but any finer than the Boston Ideals in their palmy days?

A PARK-RANCH is going the rounds saying that "Julia Marlowe and her mother are in London. At first Julia felt ashamed of her mother, who kept a boarding house in Cincinnati, but she has wisely gotten over it." This item would be strange, if true. But as Miss Marlowe happens to be an orphan his point is somewhat doubtful.

AN American professional, now in London, writes to *THE MIRROR*: "I saw Brander Matthews and his wife on Piccadilly the other morning. Aunt Louisa Eldridge is here, and very much in evidence, of course. The Englishmen I have met so far in the theatrical business have been veritable bores, as dense and thick headed as they are ignorant of anything that doesn't take place within a radius of four miles of Charing Cross. Many of them have no more idea of what America is than they have of the geography of heaven, and what's more they don't seem to want to know. Your Englishman visiting New York and your Englishman on his native heath are totally different persons. He is much preferable when encountered in Broadway to what he is when you meet him on the Strand."

FRANK R. JACKSON, of the Old Jed Prothy company, is visiting friends in Hudson, Mass.

MAGGIE MITCHELL's new play—or, more correctly speaking, one of her new plays—is called *The Little Maverick*. It will be presented in the Autumn under Ben Teal's direction.

THE company that will present *Niobe* on the road, while the parent stem is sprouting at the Bijou, will be managed by E. A. Osgood. The season will begin Sept. 21.

G. W. HOWARD has been engaged for the New York run of *Niobe*.

JOSEF SISSON requests *THE MIRROR* to state that the courts of Toledo, Ohio, on July 6, granted her an absolute divorce from Oscar Sisson. The ground of complaint was non-support.

ELLA WHITEHEAD WILCOX has compiled a number of her poems that are suitable for public readings, and they have just been published by Edgar J. Werner, of this city, in a little volume entitled "How Salvator Won, and Other Recitations." These verses are nearly all dramatic and, therefore, well adapted to the needs of reciters. Several of the selections have not before appeared in print. The portrait of Mrs. Wilcox facing the title-page is badly engraved and villainously printed. The price of the book is fifty cents.

ROBERT MANTELL to a *MIRROR* reporter: "There is no truth that I know of in the printed reports that I intend to appear next season in England."

MANAGER L. FLEISCHMAN, of Philadelphia, has received orders from his doctor to take some rest. Accordingly he has gone to Bedford Springs.

AN idea has gone abroad that Blind Tom died some time ago, and, therefore, his manager is meeting with some difficulty in convincing the press and public of the genuineness of the musician. He has posted a forfeit of \$1,000 to be paid to anyone who can prove that his Blind Tom is not the genuine article. The strange musical freak is now appearing in Tennessee towns.

FRANK R. STANSELL, formerly well known in the profession, has returned to New York from South America, where he has been managing for half a dozen years past. The object of Mr. Stansell's visit is to organize a company for a South American tour.

NATIE McHENRY last week objected to three people's bathing suits as displayed on the Highland beach, near Sandy Hook. She said that the suits would shock the senses of some young people about. The contents of the suits left the beach—very possibly in high dudgeon.

THE executive staff of the Apple Orchard Farm company is as follows: W. A. Schott, proprietor and manager; W. F. White, business manager; James L. Jackson, stage manager; and Harry Wallace, advance agent. The company is booked for forty weeks, beginning in Canada in September. Thanksgiving week will be spent in St. Joseph and Christmas week in St. Louis.

MESSES COMSTOCK AND ROSENQUEST are going to make the interior of the Bijou as cool and comfortable as possible when A High Roller opens there on Aug. 3. Twenty electrical fans will be used to reduce the temperature; a heribloomed palm leaf fan will be found on every seat, and the women will be regaled in the *entrances* with ices from Mailard's.

SEVERAL months ago, in the libel suit of Elrod versus John T. Macauley, of Louisville, the plaintiff obtained a judgment for \$2,500 damages. When the formalities of collecting were begun Mr. Macauley maintained that he was minus any attachable property. One day last week Mr. Macauley was arrested and held a couple of hours in the Louisville jail, the law of libel permitting a writ of execution to be issued against the body of the defendant. Mr. Macauley's lawyers hurriedly got out a writ of *habeas corpus* and he was admitted to bail, thereby escaping the discomfort of a night in jail.

GEORGE BRUNTON is summing at the home of his parents in London, Canada. Mr. Brunton has been re-engaged as tenor soloist for Gorman's Minstrels.

MANAGER THEODORE BROMLEY says that Minna Gale's repertoire next season will consist of eleven plays, several of which have not been seen in a number of years. The complete repertoire includes *Romeo and Juliet*, *As You Like It*, *Much Ado About Nothing*, *Evadne*, *The Lady of Lyons*, *Fazio*, *Pygmalion* and *Galatea*, *Ingomar*, *The Wonder*, *The Duchess of Padua* and *The Hunchback*. The company will be composed of well-known "legitimate" actors, among them Creston Clarke, Owen Fawcett, James L. Carhart, Frederick Vroom and Anna Proctor. Mr. Bromley has booked a season of thirty-seven weeks. New York is not represented in the route, except by a date in Harlem. Miss Gale will go forth to conquer under the most favorable auspices.

THE Royal Pass company the coming season will include, besides George C. Staley, the star, Charles J. Edmonds, J. C. Huffman, Charles E. Bowen, E. S. Williams, John Fisher, Miss Blair, Abbie Pierce, Louise Haven and Little Claire. Frank Logan will be in advance, and Professor Williams will direct the music.

JACQUES MARTIN will play the old musician in *All the Comforts of Home* the coming season. Mr. Martin was the Uncle Rufus in *Held by the Enemy* last season.

MARTHA, the six weeks' old baby of Mr. and Mrs. Lysander Thompson, died on Monday night of last week. Mrs. Thompson was prostrated by the affliction. The funeral was held on Wednesday morning at the parents' residence.

NELLIE FRENCH (not Nellie French) has been engaged as sourette for Irene Kent's company.

ONE HUNDRED AND THIRTY-THREE comedies—so it was computed by a manager last week—will go the rounds of this blessed country next season.

KATHRYN KIDDER sailed for New York by the *Teutonic* last Wednesday. Another professional passenger on the same ship is Nat C. Goodwin.

FANCY DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning*, 110 E. 23 East Fifteenth Street, near Broadway.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per square line.
Professional cards, \$1 per line for three months.
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Terms cash. Rate-cards and other particulars mailed on application.

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Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage free.

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NEW YORK, JULY 25, 1891

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—WAGG, 9.20.
CASTRO—THE GARDEN OF EDEN, 8.15.
ROSTER AND BIALS—TAKESHI AND CHANCELLER, 9.20.
PALMER'S THEATRE—THE TAP AND THE TARTAN, 9.20.
FOXTHEATRE—VARIETY, 9.20.

SUMMER SUBSCRIPTIONS.

Readers of THE MIRROR who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks - - - - - 50 cents
Ten weeks - - - - - \$1.00
Three months - - - - - 1.25

ANOTHER SLANDER.

IT was not longer ago than last week that we called attention to the *Herald's* contemptible fling at the chorus girls in Mr. Herman's company. Since the appearance of our article that newspaper has committed another breach of fairness and decency by publishing the latest insinuations concerning a lady belonging to Mr. Mansfield's company.

It must not be supposed that this particular publication was the outcome of a court proceeding, a public row, or any of the other forms of development that newspapers are wont to regard as giving the privilege to print.

It was a piece of downright slander, and a lie to boot. It charged this young woman with holding intimate relations with her employer. It used the cowardly weapon of insinuation—a weapon it knows how to handle, by the way—to effect the purpose.

Why, it may be asked, did Mr. BENNETT's paper seek to blacken this young woman's character? Simply, because the *Herald* saw therein a means to gratify its enmity to Mr. MANSFIELD. There is the origin of the infamy, in a nutshell.

The sacrifice of a woman's good name to the ends of a personal controversy is an act of blackguardism that, we are glad to say, has few parallels in the history of American journalism.

If Mr. BENNETT has any respect for his readers he will make short work of the writer and the instigator of that contemptible article. His own sense of propriety may not be shocked by it, but he should show a regard for public opinion.

When the *Herald* published a vile, mendacious slander on Mr. Booth and Madame Modjeska a couple of years ago Mr. BENNETT promptly discharged the reporter who wrote the article. We advised him at the time that this was but a partial amend, and that the city editor, who was equally responsible for its appearance, should have been dismissed also. The necessity for no longer postpon-

ing action on that good counsel is now shown by the continued appearance of nasty insinuations and brutal insinuations in the *Herald's* columns.

PLAYS TO BE PRINTED.

AN interesting development of our infant international copyright relations is the announcement that ARTHUR PINERO and HENRY ARTHUR JONES will publish their plays.

As in the case of W. S. GILBERT the work of these dramatists is well worth putting into book form, since it possesses the qualities that go to make dramatic literature. But how many contemporary American and English plays would bear the cold and critical ordeal of the printed page?

It is not essential, however, that a good play shall "read well," as the saying goes. Its proper and legitimate condition is observed only in its actual representation. It is written to be seen in action, not to be examined beneath the rays of the library lamp.

Nevertheless, plays like those of Mr. PINERO and Mr. JONES—plays all too few nowadays—that possess not only a certain literary finish that is admirable, but that also have to some extent a sociological interest, are worthy to be preserved and published; not only for readers of to-day but also that posterity shall be able to know what species of drama and what studies of life were used on the stage in these times of ours.

EXCELLENT IN THEORY.

FROM a wide canvass among managers and actors now in this city it is evident that the idea of settling disputes by arbitration meets with favor, but the new "league" to promote that method of avoiding expensive and vexatious litigation does not inspire confidence or enlist general sympathy.

The "league" is in no sense representative of the profession. Its first meeting was attended by only a handful of managers and actor-managers, and the choice of officers showed unmistakably that the new organization was composed of a small clique connected with a theatrical exchange.

It is a pity that the broad and beneficent principle of arbitration should have been introduced under these narrow auspices.

The movers will find it difficult to force their "arbitration clause" upon actors. It is preposterous to suppose that professionals will assent to a rule in whose making they have had no voice and for which men that have been defeated in suits brought by actors are responsible. And it is equally absurd to imagine that covert coercion or threats of "boycott" will serve to whip them into line.

The arbitration theory is excellent, and THE MIRROR would like to see it put into practice by the entire American body theatrical. The present effort, however, having its origin in personal discomfiture, will not secure the endorsement of the profession.

PERSONAL.

HORNLOW.—Arthur Hornlow is now in Paris on business for THE DRAMATIC MIRROR. He will sail for New York by the *Alaska* on Aug. 8.

PINNEY.—Annie Pinney is enjoying the breezes of Lake Erie. She is visiting relatives at Port Stanley, Canada.

LOFTUS.—Walter Loftus has been engaged as business manager of The Inside Track company.

McDOWELL.—Leigh McDowell has been re-engaged as stage manager and leading heavy of C. A. Shaw's Muggs' Landing company. It will be Mr. McDowell's fifth season with this attraction.

KELLY.—James J. Kelly is to attend to the business management of Burton's Tom Sawyer company next season.

COWLES.—Charles Cowles is summering at Peak's Island, Me., where he says he spends most of his time rowing, swimming and raising a moustache.

LACKAYE.—Wilton Lackaye sailed for this city from Liverpool last Saturday. He will make a brief stay and return to London where he has made a reputation that assures future engagements.

SNYDER.—Lenore Snyder, who has made a hit as Beebe in *The Nautch Girl* in London, is an Indianapolis girl. She was originally a choir singer. Her debut was made in Philadelphia. There is a remarkable collection of pretty and talented American operatic artists at present winning popularity in England and on the continent.

COWELL.—Floy Cowell has secured the right to The Governess next season from E. J. Swartz, the author of the piece.

RICE.—Fanny Rice will open her season in *A Jolly Surprise* at the Tremont Theatre, Boston, on Sept. 3.

ARONSON.—That Rudolph Aronson is making good use of his foreign trip is shown by the frequent pieces of news concerning new attractions that are brought by the cable. The latest is that Johann Strauss has contracted to write an operetta for the Casino.

WILDER.—Marshall P. Wilder has met with such prosperity in England this Summer that he has booked another English tour for next year.

POWERS.—James T. Powers is reported to have formed a handshaking acquaintance with Prince George of Greece on the ship going over.

JAMES.—James gave a straight tip to the Prince, and got between his royal highness and kodaking Americans when the latter endeavored to secure snapshots, thereby receiving the gratitude of the future occupant of the Greek throne.

POTTER.—A wild and uncorroborated rumor was telegraphed to this city from Frisco yesterday to the effect that Kyrle Belfew and Mrs. Potter were married not long ago in China. The *Herald* was the medium of its dissemination.

THOMAS.—Henry Thomas, manager of the Academy of Music, Montreal, has not been in good health lately, but a visit to the seashore is reported to be benefiting him. He expects to be completely restored before his season's work begins.

FETTER.—Selma Fetter, who is an intelligent and pleasing actress, has had several offers for next season. In all probability she will be Alexander Salvini's leading lady. This is a hint to writers throughout the land to correct their statements that Belle Archer or Viola Allen will grace that position.

MATTHEWS.—Brander Matthews responded for the American Copyright League at the authors' dinner in London last week eaten to celebrate the beginning of international copyright relations between this country and England.

GRANGER.—Maudie Granger is visiting her parents at Hartford. She will return in a few days and will spend the rest of the heated term with her friend Sydney Armstrong, at Asbury Park. An effort was made to secure Miss Granger to play Rosalind in the coming out-door performance of *As You Like It* at Pittsburg, but she declined the offer.

KERATRY.—Count Emile de Keratry sailed for France last Saturday to promote the interest of the French copyright office recently established in this city.

HERMAN.—Henry Herman has been engaged by Charles Frohman. For the last two seasons Mr. Herman has been the leading man of Daniel Frohman's *The Wife* company on tour, playing the part of John Rutherford. It is probable that Mr. Herman will be seen in this city during most of the coming season. He leaves this week for a trip to Buzzard's Bay.

CRANE.—Of variety farce-comedy W. H. Crane is reported to have said to a newspaper man the other day: "It is dead, or dying out. I anticipate a grand collapse of farce-comedy in New York next season. Wherever I have been I hear the same tale from the managers. The country has been swamped with farce-comedies, and the managers are fighting shy of them in all directions." Mr. Crane's remarks are in line with the predictions made by THE MIRROR last April.

SOATHER.—A good deal of guessing is going on as to the play in which E. H. Soather will begin his engagement at the Lyceum next month. Some guessers say it will be *Lady Rountiful*, but neither Mr. Soather nor Mr. Frohman have broken silence respecting the matter.

BOOTH.—The *Herald* on Monday published a sensational story to the effect that Edwin Booth is being blackmailed by "a well-known theatrical person" and "an ex-journalist." The blackmailing is alleged to have been accomplished through the medium of a letter and on information possessed by the late A. K. Cazauran. If the *Herald's* motive in printing this story is, as it claims, to free Mr. Booth from persecution, why does it not give the names of the scoundrels? If the story is true, what is there to fear in disclosing the identity of men that richly deserve to be held up to public reprobation?

BERKLEY.—Olive Berkley, and her mother Louise M. Dickson, have returned to New York after an absence of a year-and-a-half in Australia and the Sandwich Islands. Miss Olive's repertoire included *Little Lord Fauntleroy*, *Editha's Burglar*, *Nan-the-Good-for-Nothing* and other plays. On her departure from Honolulu she was presented with a handsome gift by the Queen.

DE WOLFE.—Elsie De Wolfe will sail for this city from Havre on Saturday. Miss De Wolfe is reported to be fully prepared for the ordeal of her debut in Thermidor.

BURTON.—Madeline Burton is visiting Mr. and Mrs. Oliver Byron at Long Branch.

BROOKS.—H. Quintus Brooks opened his general theatrical advertising agency on Monday. He has a large stock of new ideas for the benefit of his customers and they will find that he will be vigilant in their behalf. Mr. Brooks' office is situated in Gustave Frohman's Exchange.

PALMER.—A. M. Palmer has recently introduced electric lights in his delightful country house, near Stamford, bringing the current over a line of his own that extends a distance of two miles.

LISLE.—During the past eight months Rose Lisle has undergone three severe surgical operations for the removal of tumors, and is now being treated at St. Mark's Private Hospital, New York, where she is lying seriously ill. It will be impossible for Miss Lisle to fill her engagements with *The Danger Signal* during the coming season.

MARKS.—W. D. Marks, of Marks and Norman, is visiting Henry Wildmer, Augustin Daly's musical director, at Vonkers.

LETTERS TO THE EDITOR.

THE DANCING MASTER'S CHAIR REKINDLED.

NEW YORK, July 17, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I notice that in your last issue Eddie Collier, teacher of stage dancing, protests against my calling the dancing master supercilious. I think that just so much as a dragon guard is generally considered fierce, just so much as a sea captain is generally considered bluff, just so much as a minister is generally considered solemn, is the dancing master generally considered supercilious.

It has been my lot to meet a number of dancing masters, two of whom I have found to be supercilious. I allude to Allan Pollock, the best teacher of dancing in this country, and to Eddie Collier, whom I have had the pleasure of meeting and whom I have had the pleasure of finding a modest, genial and clever man.

I think that Mr. Collier forgets that in my article which contains the word to which he objects, I wrote of the dancing master as a species.

It does not follow that a dancing master is supercilious any more than it follows that an alligator bites.

I would like to add, however, that we take the alligator's bite for granted. It seems to me Mr. Collier is in error, however, when he speaks of the dancing master's trade.

Very truly, FREDERICK EDWARD MCKAY.

GUSTAVE FROHMAN REPLIES TO MRS. MADISON.

NEW YORK, July 18, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Few successful plays escape the usual quarreling over their authorship, and *The Witch* is, I am glad to say, far too great a success to prove an exception. But the complaints of aggrieved claimants can be of little interest and of little avail unless backed up by continued evidence of work. Mrs. Madison does not claim to have lost her skill—far from it, she is at the zenith of her power and the prolific writer of many plays. Should any of these show even a remote kinship with *The Witch* her fame must surely and quickly follow. In fact, *Little Bo-Peep*, a play which bears, I think, her unmistakable literary trade-mark, was lately published in THE MIRROR, and will surely give any one interested in the matter an idea of her powers as a dramatic author.

As to the fact that Mrs. Madison may have in her possession a mass of matter which was entrusted to her while she was working on *The Witch*, both as a writer and as a copyist, it can hardly establish her claim to the authorship of a play the plot, characters and detailed scenic action of which was familiar to many people long before Mrs. Madison ever heard of it.

Now, one word with regard to my personal treatment of Mrs. Madison. Although the work she did do on *The Witch* proved of little use, and although she at the time declared that she expected no remuneration, I not only bought, and hold her bill of sale for all her rights and interests in the play, but I have constantly mentioned her name in the programmes as one of the authors. This I did because I wished her to derive all possible advantage from her supposed authorship and I regret her unwise outbreak and her quotation from a private letter in which I was compelled to remind her of the very small part she really had in the authorship of *The Witch*.

Respectfully yours, GUSTAVE FROHMAN.

MR. WEST'S REJOINER.

BUFFET, Mont., July 6, 1891.

To the Editor of the Dramatic Mirror:

SIR.—If you will kindly permit a few words more from me about the discussion of our theatrical orchestras, I will promise not to be heard from again in this connection publicly, for fear of being accused of seeking free advertisement, but will be glad to carry the argument further privately with Mr. Pell on my return to New York three weeks hence.

I had no intention to convey neither did the language of my letter convey any derogatory reflection upon the position assumed by Mr. Stahl and I flowed by himself, and had he read the communication he would have discovered that I not only corroborated but sustained their stand; he would also have noted that I mentioned that many companies failed to carry parts for even the nine men which he grants are all added by every place of amusement pretending to the name of "Theatre."

I can tell him that my sixteen parts have all for each been utilized at different times in various places; in some places my horn parts, frequently my cello part, and occasionally my oboe, fagot or second cornet part, even in orchestras of no more than ten men. And I can also tell him that the pleasure of hearing them played more than repays the trouble of writing them, for to a man of musical instinct, orchestration is not a trouble—but a pleasure.

If your young correspondent is willing to "go bond" that leaders will provide fourteen parts when many of them habitually play from beginning to end of the season with but seven, I want to tell him he will bankrupt himself in a month.

I should like to discuss this matter further with Mr. Pell, as it has for years been a pet hobby of mine. If he will kindly send me a letter care of THE MIRROR, I would be pleased to agree to an appointment.

Respectfully, J. CLARENCE WEST.

CORRESPONDENT RICH CONRAD IS CORRE-

SPONDENT COMMERTFORD.

PORTLAND, Me., July 15, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I was considerably surprised at the insinuating correspondence relative to my stand on the local lodge of Elks in a recent issue of THE MIRROR from the Newport correspondent, and I desire to say in reply that Mr. Commerford has decidedly overreached himself.

In the first place, I have not in any of my "senseless mouthings" cast a single reflection on the Order of Elks, and in the second place, I fail to understand his attempted defence of a local issue.

Had Mr. Commerford posted himself on my correspondence he would hardly have interfered, and I desire to emphatically inform him that my name was never presented for membership in Portland Lodge. Furthermore, it never will be, and if Mr. C. will address a communication to Manager George E. Lothrop or any of his staff he can obtain good and sufficient reasons for my "revengeful spleen" not against the Order of Elks but against Portland Lodge personally. Respectfully yours, WILLIAM C. RICH, Portland Correspondent MIRROR.

THE USHER.



A good many erroneous and conflicting statements concerning Lillian Russell's salary have appeared in various papers, so I presume it is admissible to give the correct figures.

Under her existing contract at the Casino Miss Russell receives a salary of \$4,000 a week.

According to her contract to appear under Mr. French's management next season she will get a salary of \$6,000 a week and a percentage of the profits. Another consideration is that the organization shall be called the Lillian Russell Opera Company.

It will be seen, therefore, that if the enterprise is the pronounced success that is confidently expected, Miss Russell's annual income will not be much less than Benjamin Harrison's.

There is a certain comfort in the reflection that things are getting so equal in this country that the Queen of Comic Opera and the President of the United States are similarly well-fixed.

By the way, it is not generally known that Lillian Russell's proud aspirations lie in the direction of grand opera, and she is looking forward hopefully to the day when she will mount the ladder and stand among the divinities of the lyric stage.

If she listens to well-meant advice Miss Russell will never reduce her fond dream to the proportions of an actual experiment.

To use a homely comparison, it is better to be the biggest tadpole in a mud-puddle than a minnow in the sea.

Marshall P. Wilder's London matinee was a great success, peculiarly and otherwise.

Honors are falling thick and fast on the head of our "clever little droll," as Clement Scott calls him. Irving gave him a dinner the week before last, and Mrs. Kendal gave him a reception to which five hundred guests were invited.

"The season here has been a grand one for me," writes Mr. Wilder, "and my friends seem to want me to come over every year. Please remember me kindly to everybody at home."

One of the papers on Sunday referred to the fact that several people had left A. High Roller company in a way calculated to convey the erroneous idea that Manager Comstock was losing good people.

As a matter of fact Mr. Comstock frankly states that he has had to make a score or more changes in the course of rehearsals, replacing people that were found wanting by people suited to his needs.

The changes in question, therefore, simply mean that he is determined to give as complete a performance as possible. It is better policy to strengthen weak spots before the first night than to doctor them after the mischief is done.

Sifted to the bottom, this rumor originated in a quarter that is responsible for many of the fabrications that float about town at this time of year.

Mr. Comstock declined to pay tribute for protection from abuse, and that's all there is in it. Like many other men in the profession he conducts his business on square principles and he is perfectly indifferent to silly "attacks" which cannot do him or his enterprise the slightest harm.

From the short talks with managers and actors on the subject of the new arbitration league, given elsewhere in this issue, it will be seen how the idea is regarded by the classes it is designed to reach.

The three tailors of Tooley Street who issued the proclamation beginning "We, the People of England," were not much more off the track than Mr. Klaw and his immediate associates who, with great solemnity, decreed that hereafter actors should not be engaged unless they agreed to arbitrate in case of disputes arising.

As it turns out, the "movement" is not likely to achieve larger proportions than the pendant of a dramatic exchange and not an especially popular exchange, either.

A letter signed "Boston" requests me to correct a statement that appeared in THE MIRROR some time ago, to the effect that Bos-

tonians and Philadelphians had to come to New York when they wished to see a new production, or wait for a combination of cheap actors and poor scenery—or words to that effect.

I should be happy to oblige my correspondent in this particular, but as the "statement" was made in an article that was written in an obviously jocular vein from beginning to end, would it not be spoiling the point of the *jeu d'esprit* to treat it seriously?

Our funny paragraphers are able to make good jokes, but they are utterly powerless to accompany them with prize-packages of cerebral grey-matter for the benefit of readers like "Boston" who are unable to enjoy them.

THE MIRROR's exclusive account last week of the intentions of the Comédie-Française to visit this country next June has excited a good deal of discussion.

Some managers assert that it would be sheer madness for even such a famous organization to play New York after the close of the regular season, when fashionable theatregoers have dispersed.

The *Tribune* thinks that as it is difficult for the metropolis to support a few comic opera companies in Summer the French artists would certainly meet with pecuniary disaster.

Of course it would be a different matter, as this contemporary suggests, if the company paid us a visit in midwinter.

But that is simply impossible, for the members of the Théâtre-Français must stay at home during the regular season. That is what the French Government subsidizes the national theatre for.

In these circumstances a Summer trip to New York is the only feasible plan. The event would be sufficiently important, I doubt not, to bring out *ten* to town, even in June.

BACK FROM FRISCO.

Daniel Frohman arrived in town on Saturday from the Pacific coast where he has been with the Lyceum stock company.

Mr. Frohman left his company in San Francisco playing a five weeks' engagement at the Baldwin Theatre. He is elated at the opening of the company's Summer tour. He says that if indications go for aught, the present will be the most successful tour in the history of his organization.

Mr. Frohman will busy himself at once with the preparations for the fifth season of E. H. Sothern.

That comedian will open his annual engagement at the Lyceum the latter part of August. He will present a new comedy. As to who it is by or what is its theme, there is still the silence of the grave.

JANAUSCHEK'S PREPARATIONS.

Januschek came to town last week to engage some people for her company. A *Mirror* reporter met her, and the actress said:

"I think that *The Harvest Moon*, the only play in which I shall appear the coming season, will be a great success. It is a romantic drama and contains some nice comedy."

"In the first act allusion is made to a mystery in the life of a principal character. Interest is sustained until the end of the play, when the mystery is solved."

"The play contains as much that is tragic as does *Mother and Son*. The comedy in the new play does not touch me, and I have a chance to do tragic acting as hitherto. Mrs. Oarley, the part I play, is a dignified woman, with noble sentiments and a fine character."

"Every part in *The Harvest Moon*—there are six men and two women—is important."

"All my booking is in first-class theatres, a large amount of printing has been prepared. The tour will begin on Sept. 14 at Albany."

THE DAGNALL COMPANY DISBAND

The Dagnall Opera company disbanded last week at Memphis, Tenn., where they had been giving a Summer opera sea on at the East End Pavilion. Manager Theodore Kregel was two weeks in arrears in the payment of salaries, according to a speech made before the curtain by comedian Palmer, in behalf of the company.

The members of the troupe, with the exception of May Duryea, were willing to continue the season on the commonwealth plan, and Manager Kregel consented to that arrangement, but subsequently went into the box-office and sold \$25 worth of tickets, which amount he handed over to May Duryea as part of the salary due her.

Charles Arnold, in behalf of the company, had Kregel arrested on a warrant charging him with larceny. The manager gave bail in \$500, and was released.

The case came up before a local magistrate of Memphis on Monday of last week. Manager Kregel was found guilty as charged, and bound over to appear before the grand jury, the bond being placed at \$500.

There is some talk of the Dagnall company reorganizing under a different management.

PROFESSIONAL DOINGS.

FANNIE BLOODGOOD, the dancer, is in Paris, perfecting a new dancing specialty. The costumes will be by Worth.

THE tour of Hallen and Hart will begin on Aug. 17 in Detroit.

MAX ARNOLD is spending the Summer at his home in Philadelphia.

EDWIN S. JEVENS does not seem to have hit the fancy of the *World*. It indulges in a grave examination of the comedian's General "Barm" (sic) and concludes that "the difficulty lies in the assumption of nonchalance." That must be a very serious difficulty, if anybody is able to understand the application.

ONE of our Boston contemporaries refers to Pietro Mascagni, the composer of *Cavalliera Rusticana* as Max Cagni.

THE police of Essex Market gathered in a man last week because he said he was going to marry Jennie Yeamans, and all the actresses in town were madly in love with him. They took him for a lunatic and their judgment was found to be correct.

ANNEA VAN NAMA, a protégée of John T. Macanley, of Louisville, will probably be seen in *The Harvest Moon*.

HARRY HINE suffered a mysterious loss of \$1,300 one day last week. Mr. Hine had been enjoying himself all day with some professional friends and missed his "wad" at night. Next day the money was returned to him, however.

LINCOLN is not to monopolize the patriotic drama next season. August Hinrichs, of San Francisco, is at work on an opera which makes George Washington the hero.

THE Big Four circuit will hereafter be a Big Three circuit. The Standard Theatre at Chicago has passed out of Jacob Litt's hands into those of Louis Epstein.

A. C. GUNIER says that he will write no more plays for stars, because Bronson Howard thinks it best to write only for companies or combinations.

FREDERICK FREAR played Digby Bell's part in *The Tar and the Tartar* satisfactorily during Mr. Bell's absence from the cast on two or three occasions recently.

ABELE DOSSERT has been engaged to play Audrey in the Pittsburg open-air performance of *As You Like It*, which will take place on Wednesday night. Rose Coghlan will appear as Rosalind and Joseph Haworth as Orlando.

JENNIE CHRISTIE has been re-engaged for the comedy part with Walter Sanford's My Jack company.

LOUIS HARRISON is going to London to see the English performance of *La Cigale*, in which he will appear at the Garden Theatre with the Russell company.

THE People's Amusement Company, of whose incorporation and plan of operation THE MIRROR gave the first account several weeks ago, is now negotiating for three sites on which to build its cheap theatres—one on Broadway, one on Eighth Avenue and one on Grand Street. William Harris is interested in the enterprise and is the president of the company. The stock has been placed on the market and is being disposed of rapidly, it is said.

ATKINS LAWRENCE has been engaged for Joseph Haworth's company. He will play Gismondo, a madman, in *St. Marc*, and Gryce, a detective, in *The Leavenworth Case*.

THOMAS W. KEENE has engaged Edwin Phillips for his company. Mr. Phillips was graduated from the Lawrence School of Acting in May last.

E. G. STONE has engaged Edmund Collier, Arthur Elliot, Louise Pomeroy, Mildred Hall, Frederick Moule, George Wessells and Ralph Bell to support Lillian Lewis the coming season. Lawrence Marston will act as representative. Miss Lewis' repertoire will include *Credit Lorraine*, *Lady Lil*, and *Article 47*.

A new play by Sydney Rosenfeld will be produced by Roland Reed at the Star Theatre on Aug. 31.

A. M. PALMER's company has been playing the past week in Alabama at the Tabor Grand Opera House, Denver. Notwithstanding the exceedingly hot weather the company had to contend with, the receipts are reported to have exceeded those of the phenomenal week's business done by Mr. Palmer's company at the same house several seasons ago. The tour is under the direction of Al Hayman, who is not rushing about in the West with the actors, as might be imagined by the uninitiated, but is swinging around contentedly in his revolving chair at 1127 Broadway, this city. This week Alabama is being acted in Salt Lake City.

PERCIVAL T. GREENE, of the Academy of Music at Toronto, and who has leased the Brantford Opera House from Joseph Stratford, has an excellent line of attractions booked the coming season for the latter house, including *Motjecka*, *McKee Rankin*, *Irish Honor*, *One of the Finest*, *Gorman Brothers' Minstrels*, *Edgar Selden*, *Francis Daniels*, *Noble*, and others.

GEORGE C. TYLER, who has been ill at his home in Chillicothe, O., is convalescing.

JEAN VORIERE, a Western girl, is to make her debut in *Asleep and Awake*.

THE case of Fleming against Scanlan has been decided in W. J. Scanlan's favor by Judge O'Brien. Mr. Fleming sought to obtain damages for the use of the title, "Myles Arcon," which he claimed was his property.

CHARLES T. ELLIS is spending the Summer at Peconic Bay, L. I., as the guest of Mr. Hyde. He reports the fishing and gunning there to be the best known in several years. Mr. Ellis was presented last week with a fine gun by his sister, Mrs. L. C. Behman.

CLARA BAKER has been engaged by Frederick Paulding to take Lizzie Creese's place in *The Struggle of Life* cast.

THE secretary of the Comité de Ecriture's French Copyright Office on Fifth Avenue is Paul Meyer, who was formerly in charge of the department of French publications at Brentano's.

H. C. MINER still has the congressional bee in his bonnet. It is his fond dream to shed the effulgence of his glittering personality on the Capitol, and he will pull every wire in sight to capture the nomination this Fall.

GEORGE W. HEATH has completed his business in town and returned to Haverhill, Mass., where rehearsals of *An American Boy* will begin on Aug. 1 preparatory to opening on Aug. 17.

CORA VAN TASSEL has returned to town and is stopping at the St. Cloud. She will begin rehearsals with *Asleep and Awake* shortly. This piece is to have fourteen comedians.

JAMES J. CORRIE, the pugilist, has been engaged by W. A. Brady to play in *After Dark* and spar in the music hall scene of that melodrama.

THE complicated affairs of Gustave Amberg have been satisfactorily adjusted. The manager has assigned all his interest in the Amberg Theatre to Leo Von Raven and Max Mansfeld, they having paid all arrearages of rent and taxes on the property to Aug. 1. The new lessees will attend to all the details of conducting the front of the house, while Mr. Amberg is retained to direct the stage. He will visit Germany to engage artists for the coming season and to secure novelties in the way of plays. Under the new regime it is thought that worthy German performances will be managed judiciously and profitably.

GEORGE S. SCOTNEY, business manager of *Two Old Cronies*, to a *Mirror* reporter: "My company has no open dates before the middle of April. With me it has been a case of turning away lots of applicants for lack of booking room."

T. HENRY FRENCH has secured for this country the recent Théâtre Français drama, *Article 231*, and *Love and Divorce*, by F. C. Phillips and Percy Fendall. The latter piece was produced not long ago at the Comedy Theatre, London, under the title of *Husband and Wife*.

PROFESSIONALS were reminded that the silly season had begun by the circulation of a report last week that Augustus Thomas was indebted to a play by J. J. Wallace for the material from which *Alabama* was written. The story got into print that Mr. Wallace had given a play called *Old Virginia* to A. M. Palmer to read a couple of years ago, and that the MS. was never returned to him. Mr. Palmer had no knowledge of such a play, and it transpired the next day that the piece had never been submitted to him. John P. Smith is authority for the statement that *Old Virginia* is a good play, nevertheless.

Last night she won an honest success, and there was force enough in the verdict of her auditors to warrant a hope, a prediction even, that she will repeat her admirable achievement in a Broadway theatre, with all the added advantages therein implied.

Mrs. Frohman is slender, delicate, and pretty. There is grace in all her movements, whether in supplication, in pathos, or in defiance. Her voice is musical and resonant, peculiarly sympathetic in moments of caressing and of pleading, and powerful and impressive in times of stress. Her physical equipment, indeed, is uncommonly complete, so that she is well enabled to impersonate heroines of frail personality, but of vigorous mental power. Such a heroine she was called upon to portray last night in *Marguerite, the Witch*. *Marguerite* is a picture from the Puritan gallery of Salem witches. . . . Audiences last night found all the elements of a successful drama in "The Witch." Its interest is well sustained, its story is sympathetic, its characters are comparatively new personages in contemporary drama, its tableaux are impressive, and, finally, its scenes were dominated admirably by the intelligent acting of Mrs. Frohman. She was greeted with numerous curtain calls, and flowers fell at her feet. — *New York Sun*, Tuesday, July 28, 1914.

THE WOMAN'S PAGE.

A TWENTIETH CENTURY ROMANCE.

On the afternoon of June 12, 1910, Agnes Falconer knelt beside her lace-draped bed. Her bonnie head was buried in her arms; sobbing, she turned her yielding bosom, and her whole attitude revealed the *abandon* of despair.

Without the breakers played wildly and merrily upon the sands, for the rest, it was steeped in the usual after-luncheon repose.

A few early air-cars arrived from town, bearing their every-day burden of weary, office-musty men; but they came in faintly and silently, not disturbing the general stillness.

Occasionally a pleasure party, *en route* to somewhere from further up the beach, passed swiftly on detached pinions, and once their gay laughter aroused the girl who knelt by the bed.

She had for some time ceased to sob, and so remained quite motionless, as though physically exhausted by the passionate strength of her grief.

She rose, went to the window, and gazed out at the sunny, laughing sea. There were great hollows under the sad eyes. The sweet face was drawn and haggard.

Presently, with a low, heart-rung sigh, she stretched her arms before her.

"Fred! Fred!" she called. "If you'll go?"

At about half-past six o'clock on the evening of the same day, a middle-aged man alighted at the entrance of the most fashionable hotel of Pemberton Beach.

He was evidently an Englishman, and he traveled with his valet, upon detached pinions of the most stylish cut.

Even as he descended, with his attendant, he was recognized by several women on the veranda, who occasionally glanced up to the sky in anticipation of the arrival of their husbands, and as he slowly swooped, his advent created something of a sensation.

In very truth he was none other than Lord Lorimore, and it was very generally understood that he cherished the most flattering designs on the hand of the lovely Miss Agnes Falconer.

After an early dinner his lordship was observed to leave the hotel, and walk leisurely in the direction of the Falconer cottage.

"Ah, ha!" said the women on the veranda.

Agnes bathed her tear-stained face. Then she dressed herself carefully. Her toilette completed, she paused before the mirror, and gazed long and sternly into its fair reflection.

"You shall be a weak, silly, romantic fool no longer," she said aloud, distinctly and firmly. "The man you loved is unworthy even of your remembrance. He deceived you utterly; more, he insulted you! Now, what will you do? You will remember what is due to your own self-respect. You will forget that man. You will put love, sentiment, dreams, behind you forever. And," here she smiled coldly, "and you will be *wise*."

Agnes dined alone. Her father had not yet returned from town. His tardiness, however, was not unusual, and he always telephoned from the city, announcing the air-train by which his daughter might expect him.

It was half-past eight o'clock, and Agnes sat on the little veranda, a light scarf thrown about her shoulders.

She seemed to be listening to some song that the waves were singing, and she rocked to and fro, placidly.

A step on the gravel. She looked up. Lord Lorimore stood before her. She smiled without surprise, and offered her hand in gracious welcome. She had expected him.

For a while they talked of trivial things, and then a silence fell between them. Each well knew what words would break that ominous quiet.

Suddenly Lord Lorimore reached over, and gently covered her listless hand with his own. "Agnes," he said, softly, "is it 'yes' or 'no'?"

She caught her breath. The moment had come! She had known it must come. She had prepared for it. She had firmly decided upon the course she would take, and yet . . .

His hand closed over hers. With a sudden, supreme effort she raised her eyes and looked at him fairly, and then—

The telephone within the cottage sounded its sharp, imperative summons.

Glad of a moment's respite, Agnes started up, nervously.

"It's papa," she said. "I—I—must go to speak to him. None of the servants can manage the telephone. I—I—pray excuse me for a moment. I will return immediately."

She entered the cottage, and Lord Lorimore, feeling particularly serene and comfortably assured of the happiness in store for him, lolled easily in his chair, awaiting her return.

Agnes' voice, as she spoke through the telephone, reached him. It was evident that her father was doing most of the talking, as Agnes spoke in monosyllables.

"Yes?" she said, in a pleasant, interrogatory way.

Then there was a pause.

"Yes," she repeated.

Another pause.

"Yes," she said, again.

A still longer pause.

"Yes!"

Lord Lorimore sprang to his feet.

"Good heavens! What's that?" he exclaimed.

He entered the house hastily, and immediately proceeded to the alcove in which the telephone was placed.

A girlish figure lay prone upon the floor. Miss Falconer had fainted.

It was at half-past five o'clock, on the evening of the 12th of June, 1910, that a young man alighted from a Baldwin Hotel bus, at the Oakland and Alameda ferry station, on the San Francisco side.

Just as he stepped to the gate he felt a smart blow on his shoulder, and turned. There was a simultaneous exclamation of "Fred, old man!" and "Dick, old boy!" and the two friends grasped hands in heartiest greeting.

"Well, of all surprises!" cried Dick. "We all thought you were in London."

"London?" laughed Fred. "Why, my dear boy, I've just got here from Australia. Came around the other way, you know. It's a long story. Can't explain now."

"Where's your wife?" asked Dick, bluntly.

Fred turned to him, with amazement written plainly on every feature of his sunburned, honest face. And then he laughed good-naturedly, remembering Dick's fondness for chaffing.

"Oh, come now—we know all about it," continued Dick. "You might as well own up. It appeared in all the New York papers, and—I say, old man—I must tell you that people think you treated Agnes Falconer—well, rather shabbily, to say the least."

Fred caught Dick's shoulder in a grip of iron.

"What in thunder are you talking about?" he muttered. "I wrote Agnes, again and again. I started on that confounded expedition quite suddenly. I didn't dream it would last over a month or two." (Dick was listening with mouth agape.) "Heaven only knows what a time we've had. But I wrote faithfully. I sent all my letters to Agnes in care of my cousin in London. It was the safest way, and"—here he broke off. "So it is I who treated her shabbily? By Jove, I haven't heard from her in six months!"

Dick's face brightened suddenly.

"Fred, old boy," he said kindly, "there's a grave mistake here, somehow. Agnes has not received your letters. Pardon me," Dick hesitated, "but it was to your cousin who said you—" he paused.

A deep flush crimsoned Fred's face and neck. He dared not trust himself to speak, and so contented himself with muttering between his teeth the one word, "Gertrude!"

"Look here, Fred," continued Dick, affectionately. "You'd better get on East as soon as possible. You may be too late as it is. I only left New York yesterday by the Helmer Limited. A short time before starting I met Lord Lorimore on Broadway. He told me that he intended calling on Agnes at Pemberton Beach this evening. I'm afraid—you see—well, you know, Agnes is a proud girl and she feels herself slighted, and so she may—"

But he spoke to empty air.

Fred dashed up the steps of the ticket office.

"Have you a telephone here?" he asked, his voice trembling in spite of himself.

"Yes," replied the agent.

"May I use it," said Fred, "for a private and most important communication?"

The agent moved away, courteously, and Fred rang up 65 Pemberton Beach. Then he waited, breathlessly.

Suddenly he felt a slight vibration, and Agnes' voice said "yes?" in a pleasant, interrogatory way.

"Oh, Agnes!" cried the poor fellow, conquering an insane desire to embrace the telephone, and cover it with kisses. "It's I—Fred. I'm in San Francisco, just arrived from Australia. There has been a terrible mistake. I'm not married. I wrote you faithfully. We have been betrayed. I can't explain here—I am coming to you. Do you love me still?"

The answer must have been satisfactory. Fred's face reflected it.

"You will be faithful, will you not?"

A pause.

"And you will keep your promise? You will be my wife?"

And then the last soft answer came, swift over hill and dale, and prairie and mountain.

Fred asked another eager question, but there was no reply.

As we know, Miss Falconer had fainted.

THE OLD LADY.

PERPETUAL BLOOMS.

Dear Editor of Woman's Page:

There's a flower-shop down on Fourteenth Street (not a florist's, you know, but a place

where they sell nothing but artificial plants). I think the shop is near Fifth Avenue, on the South side of Fourteenth Street, but I am not sure.

Now all of us, who haven't a lot of money to spend on our stage gowns for next season, ought to go down and look about that shop.

We will see there the most exquisite flowers and leaves, and they will suggest many things to us in the way of garnitures.

I must tell you of the gorgeous gown that I first conceived in that flower shop, and that I subsequently carried into execution.

The gown I speak of is of rose-pink satin. It only cost ninety cents a yard, but it is lined throughout, back and front, with canton flannel. In fact, the skirt is practically made of the flannel and covered with the satin.

Do you wonder what that flannel does for my gown? Simply this: It makes the thin, stiff little satin hang in rich folds, that look heavy enough to stand alone. The flannel, indeed, works a marvel. Just try it. It feels heavy, of course, but wouldn't a very handsome satin feel heavy, too?

I made my satin skirt perfectly plain; indeed, the flannel gives it an effect that would be spoiled by any sort of drapery. Then I went down to the aforesaid flower shop, and selected a number of exquisitely shaded leaves. They are flat, and very "satiny." I have embroidered my rose-satin gown with these beautiful leaves simply by arranging them tastefully and sewing them on the satin.

There are many kinds of the leaves, some large, some small, and all delicately suggesting pale gold, green, some of them mellowing into rich maroon.

I wish you could see my gown—my \$35 gown! I'm quite sure you'd offer me \$100 for it.

AN ACTRESS IN SCOTLAND.

EDINBURGH, July 7.

I am so pleased with this grand old city, that I feel like saying, "put off the shoes from your feet, my child, for the place on which you stand is, if not holy, at least classic ground."

From my window I look down High Street to Holyrood, a walk full of historic interest, not to mention the beauty that meets the eye everywhere—even the "wee bit lads and lassies," in the gutter are picturesque!

I can look into the windows of John Knox's house, where he stood and made his speech about poor Queen Mary and her religion. The ruin of the royal chapel where Mary married Darnley is the most lovely I have seen.

The day was clear and bright, and the old gray walls standing in the brilliant sunshine, with the blue sky overhead, is one of the pictures I have hung in memory's gallery.

My fellow-passengers on the way were rather a choice lot. One funny old girl did all the talking. She was just returning from a visit to her "darter."

The old lady's costume was wonderful to behold, and she had the most startling collection of warts on her face. I became very nervous trying to count them, and arrange them in groups of two and three.

There was another dear old Scotch lady, who was continually losing her bag. Her pocket was in her petticoat and the gymnastics she went through to get at it caused a modest blush to mantle my maiden brow.

I am sure, despite her corkscrew curls and odor of lavender, she was an antiquated ballet-girl. But "there is metal more attractive" without.

Presently, we were out in the country, passing fields of brilliant waving flowers, poppies, white daisies, gorgeous yellow blossoms, and beautiful lanes and hedges.

As we left Leeds the country became wilder and more rugged, funny little thatched cottages nestled in the valleys, and on the hillsides, and then we would dip into deep ravines, where tall fir trees grow thickly, and we are reminded of our own grand Western wilds.

A loquacious old chap, whose wife knitted all the way, kept up a running accompaniment to the rumbling of the wheels. He planned trips for me by land and water, and the woman's needles snapped viciously, but the old fellow would not be discouraged. He pointed out Melrose Abbey, Holyrood and all the hallowed places as the train flew by.

I was steeped in dreams and visions of that great deal past, and my companions were kings and queens, and noble lords and ladies.

No words of mine can do justice to the beauty of the suburbs of Edinburgh with the moss-covered castles and the lovely green parks about them.

Here I am, at last, in a real Scotch home. There is a sweet, bonnie mother, two boys, fourteen and seventeen, a beautiful Irish setter, numerous cats, and every living creature, two-legged and four-legged, welcomed me with a warmth that made me feel at once at home. The boys are gallant fellows, and have made me their special charge.

Last night I slept in a white and dainty room, in a little lace-draped bed, and felt as if I had at last got home. But, alas! in a week, I must turn my back on all their beautiful hospitality, get me back to London, pack my trunks—then ho! for native land and work.

KATHRYN KIDDER.

OF CONCENTRATED STUDY.

Dear Editor of Woman's Page:

I read with pleasure C. M.'s breezy letter, and I quite agree with her that it is well for us to put in some of our spare time in familiarizing ourselves with the lines of our standard authors.

Just as musicians have their great masters at their fingers' ends, so should we have our Shakespeare, Moliere and Sheridan, *et al.*, by heart.

Constant practice is absolutely necessary for the musician. It keeps his fingers nimble, quick, deft, in perfect condition. The study of our great masters does precisely for our brains what the practising does for the musician's fingers. It makes our brains nimble, quick, deft, and keeps them in prime condition.

Therefore, let us study great plays, let us take pride and pleasure in knowing the literature of our profession, but let us not cultivate versatility in the matter of our acting.

You, of course, understand that I mean, let us not endeavor to be clever at all kinds of acting.

But the study of all kinds of acting is good for us undoubtedly. It broadens our horizon, it gives us a firmer hold upon our art. But so far as we are able, let us strictly adhere to the one particular line of "business" for which we are most suited.

I, myself, am one of those extremely clever, delightfully useful and unfortunate young women "who can play anything, you know."

There are so many of us who are nothing, positively nothing, because we are everything generally.

Some one in writing of Napoleon once said "No fault is so absurd in a public man as that of confusing the nature of his position." And further "Doubts, as to the manner in which he may be most certain to succeed, prevent that concentration of purpose which is essential to success."

There's much wisdom in these lines that we players may take unto ourselves.

M. H.

INTERESTING BOOKS.

"Gray Days and Gold," by William Winter. Our own disciple of that school and which gentleness is the soul and simplicity the garment," has offered us nothing more delightful than the sketches that comprise this little volume.

The pages, even those which deal with narratives of actualities, are all tinged with the gentle poet's fancy, and almost every passage reveals the tender spirit that imparts to the reader an influence nobler than mere entertainment.

We can give no clearer impression of these "gray days of an American wanderer in the British Islands," and of the "gold of thought and fancy that he found there," than by quoting the author's own reflections beside the grave of Matthew Arnold. This exquisite passage reflects the general spirit of the book.

"Every man will think his own thoughts in such a place as this, will reflect upon his own afflictions, and from knowledge of the manner and spirit, in which kindred griefs have been borne by the great heart of intellect and genius, will seek to gather strength and patience to endure them well."

"Matthew Arnold taught many lessons of immense value to those who are able to think. He did not believe that happiness is the destiny of the human race on earth. . . . He knew better than that."

"But his message delivered in poetic strains, that will endure as long as our language exists, is the message, not of gloom and despair, but of spiritual purity, and sweet and gentle patience. The man who heeds Matthew Arnold's teaching, will put no trust in creeds and superstitions; . . . but he will 'keep the whiteness of his soul,' he will be simple, unselfish and sweet, he will live for the spirit and not for the flesh, and in that spirit, pure, tender, fearless, strong to bear and patient to suffer, he will find composure to meet the inevitable disasters of life, and the awful mystery of death."

"Such was the burden of my thought, sitting there in the gloaming, beside the lifeless dust of him whose hand had once, with kindly greeting, been clasped in mine."

Most of the exquisite sketches contained in this charming companion to "English Rambles" and "The Trip to England" appeared originally in the form of letters to the *Times*; one—a description of a visit to Wordsworth's country—was written for one of *The Mirror's* holiday numbers. Every one that admires beautiful word-pictures of hallowed spots and the meditations of a sensitive and deeply appreciative soul should read this book. MA MILLAN AND CO.

THE ARBITRATION SCHEME.

On Thursday evening last a meeting to organize a managers and actors' league was held at Klaw and Erlanger's Exchange.

Marc Klaw was elected president; E. H. Price, vice-president; Harry A. Lee, secretary, and Frederick Berger, treasurer. A committee on by-laws, consisting of Frank Murray, T. B. McDonough and J. K. Emmet, and a committee on organization, consisting of Neil Burgess, Oliver Byron and A. B. Jack, were appointed. Those present were: David Davidson, W. F. Blande, James Nugent, Roland Reed, Harry Kennedy, A. L. Erlanger, George L. Harrison, George M. Ryer, W. S. Ross, E. A. McFarland, John Russell, H. A. D'Arcy, Richard Carroll and B. J. Kendrick.

The objects of the association were stated to be as follows: Each member of the league binds himself to insert a uniform clause in all his contracts by which if any differences arise they agree to settle them by arbitration. Disputing members each selects a judge, either in or out of the profession, and if they cannot agree, a third is called in to pass judgment. In case a member refuses to stand by his agreement and goes to law after the Arbitration Committee decides against him, all the others bind themselves to turn their backs upon him and transact no more business with him thereafter.

The session was secret, but the above report of the proceedings was given to the reporters with the assurance that everything passed off smoothly and satisfactorily. Another meeting, for the purpose of effecting a permanent organization will be held on next Thursday night.

In order to obtain the views of managers and actors on the subject of the new league and its reputed objects, a *Mirror* reporter made a tour of inquiry. The result of his investigations will be found in the following brief expressions of opinions.

J. W. MORRISSEY: "It is a Summer-time project. There is always plenty of idle time during the hot weather for these schemes. In the Fall it will be over."

A. M. PALMER: "It is an excellent thing, the arbitration part of it. The rest I don't know anything about. The theatrical profession should hang together—not pull apart. Many managers believe that to achieve their ends they should cut away from and oppose other managers. That has never been my principle."

C. A. GARDNER, the comedian: "I don't think favorably of the arbitration league, in its present form. There are no representative managers on the list. Why so? Would not this be a good plan: leave arbitration to the Actors' Order of Friendship, representing the actor, and the Managers' Association, representing the manager. Let each society select a number of representatives to arbitrate. As to the present league, I consider the conception good, but at present it is vague."

HARRY LAY: "I do not think that the arbitration league will succeed. The defeated party will go to law in the end. The league is not feasible."

H. S. TAYLOR: "I think that an arbitration league should be general. Every manager should have an equal chance and a voice in the organization of the league. I don't see why A. M. Palmer, Charles Frohman, Al. Hayman, Frank Sanger, Louis Aldrich, Fred. Knowles, Mart Hanley, Harry Lacy, and many others too numerous to mention were not called in. Then, had everybody been invited and had the motive of the league been explained, an organization might have been perfected that the members of our profession could have supported. From what outside knowledge I have of this league it is not feasible."

FRED. HALLER, of Hallen and Hart: "It has no stability. Let us suppose that James T. Powers is a member of my company on the road. Powers gets a better offer from another manager. He leaves me. Well, I go before this Arbitration League and it tells Powers to return to my company, and forbids his new manager to retain him. Do you suppose that Powers and his new manager will yield to the league's verdict? Hardly. If an actor and a manager have a disagreement and the league decides in favor of the manager, and the actor still believes he is in the right—don't you suppose the actor will go to law? The league lacks the authority to back what it says. Now if an actor, for instance, breaks his contract with a company a United States injunction restraining him from playing with any other company will starve him into returning to the company he left. It was so when Carl Rankin left Thatcher Primrose and West some years ago. He had to return or starve."

SEBASTIAN BROWN: "I don't think that the Arbitration League is practicable. I do not think that it will continue long, if it ever does amount to anything. If a manager wants an actor he will engage him, irrespective of the league. I think, too, that in disputes where money is at stake, in nine cases out of ten the defeated party will go to law anyway. I re-

member no league or club where managers and actors are on a level, in other words where employer and employees are on a level, that has amounted to anything. According to the *Herald*, there was not a man present at the meeting last week who is only an actor. It is not a representative body. I favor arbitration; but, in point of fact, it cannot be done outside of law. The arbitration league is utopian."

AL. HAYMAN: "I certainly favor arbitrating disputes in preference to going to court. I do not see, however, where concentrated action upon managers or actors is necessary to settle disputes."

GEORGE FROHMAN: "I have no confidence in the success of a board of arbitration between managers and actors. It will no more agree than will oil and water. There is a possibility that an association formed among managers or an association formed among actors might succeed, but I even doubt that. The only plan of arbitration I would favor would be one that assembled all representative managers and all representative actors."

CHARLES FROHMAN: "I don't favor arbitration. I always refuse to enter a combination of managers. Not only now but heretofore, I have held that the actors traveling through the country have all the difficulties and hardships, and when differences arose if the court decides against the manager no particular harm is done. The manager is the stronger and better able to bear it. I am with the weak. I do not believe in combinations of any kind, and in refusing to join the present Arbitration League, it is not due to a feeling against it. I think I may say that this office engages more actors than any other, and we prefer to do our own arbitration with our own actors. I do not believe in managers, and I do not believe that managers believe in me—you may quote me as saying that. Arbitration is a personal matter. The only people who have had no differences are actors; managers have lots of differences. When managers get together for the purpose of giving a benefit for the poor, I am always glad to cooperate. But I refuse to be told how to settle my business; I prefer to settle it in my own peculiar way. It is claimed that the courts do not understand theatrical matters. I don't think the courts do. Still, I am willing to take my chances with the courts."

C. E. T. ALLEN, BROWN: "This Arbitration League will be like all managers' and actors' organizations. It will never amount to anything. Its members will never stick to their agreements. If a man signs, and gets defeated in a case, he will take his case to law as sure as I am standing here. In the theatrical business every man is looking after himself first, and don't imagine that anyone will take what the League may say as final."

HENRY BERMAN: "It seems to me that it isn't very complimentary to the laws of our land to say that they are not good enough to settle the differences of our profession. An actor will not be beaten out of what he considers his rights when he thinks that by going to law he may yet win his case."

FRANK WILLIAMS: "In the first place, I believe in justice to both sides. I do not recommend legal proceedings if the differences can be adjusted in any other way. But I certainly recommend a liberal consideration for the actor, and I am free to admit that as time goes by the outlook for the actor is anything but favorable. What I say applies to the less competent, with whom the country is now overrun. I think that there should be a greater number of arbitrators appointed. Decision should be made by vote of a body, not of two or three people, and it should be kept confidential."

JOSEPH OLSEN: "I don't think it is right for an arbitration league to be formed solely by one dramatic exchange. Other theatrical offices and actors should be represented on the committees. No one pays more attention to the actor's welfare than does Marc Klaw; but as it is now, the league will decide against the actor. I don't favor this plan. I wouldn't bind myself to insert a clause in a contract by which differences that may arise between myself and actors I engaged, should be settled through this league."

HARRY W. CORNISH: "I present the league is not representative enough. I prefer to await further developments before I express my opinion. I will say, though, that arbitration does not strike me as being practicable."

VERNER CLARKE: "I do not see the benefit to be derived from an arbitration league."

A. Z. LITTLE: "Arbitration would be very nice if you could get actors and managers to agree to it. But you can't. I believe in letting well enough alone."

GEORGE W. SYDNEY: "It seems singular that the entire body of men who compose the arbitration league should come from one dramatic exchange. I should call it a clique. Neil Burgess and Oliver Doud Byron, I see, were present, but they are actor-managers. It looks as though the office of Klaw and Erlanger were the board of arbitration. Are there not other dramatic exchanges that might have been asked to join? There is nothing in it, to use slang. You

cannot bind those managers to abide by the decisions. If the decisions don't suit them they will go to law. It is a purely managerial league. I do not favor it."

A STRONG CAST FOR KIDNAPPED.

Manager W. C. Anderson is enthusiastic over the outlook for a prosperous season of *Kidnapped* on account of the excellent bookings and the strength of the organization. "The play," said Mr. Anderson to a *Mirror* representative, "is a strong melodrama, introducing several realistic features, notably a police patrol wagon and a hack, with a pair of blooded horses, dashing across the stage. Of course, everyone has heard of *Kidnapped* and of the very great success it has attained, so that it is useless for me to dwell on the strength of the play. Of the cast engaged for the production, I can say that I have, without doubt, secured some of the best people in the profession."

"D. K. Higgins, the author, who originated the role of Louis Rhinegold, the German duke, and who received very great praise for this impersonation, will, of course, play the part again this season. George Waldron, the decidedly handsome and talented young lady who played the persecuted heroine, has also been re-engaged. William R. Hatch, who starred last season in *A Mexican Romance*, will act a character part. For the policeman I have secured J. H. Ryan, the popular Irish comedian, who was with *Harrison* so long and played Tony Hart's line of parts. Harry Rogers, who was with *Master and Man* last season, will assume a Jewish character."

"The ladies of the cast will include besides Miss Waldron, Lizzie Conway, who last season made a big hit with *McCarthy's Mishaps*, and is one of the greatest impersonators of Irish characters; Susie Howard, a talented soufrette, who starred recently in *Nell the Wait*, and Amy Russell. Louis Gossin, L. E. Labe and F. J. Starr complete one of the strongest casts ever seen in a traveling organization."

REFLECTIONS.

LEIGH McDONALD will play the leading part in the new Muggs' Landing company No. 1, which has just been organized by C. A. Shaw, of Boston.

JAMES TANNENBAUM, manager of the Southern Circuit, has been making a pleasure tour of the Great Lakes.

A stock company has been organized at Gallipolis, O. A new opera house will be built in place of the one that was destroyed by fire a few weeks ago. Oscar Eagle will be the manager of the new theatre.

SAMUEL CAMERON, the elocutionist, of Louisville, will go to Dallas, Texas, early in September to take charge of the department of elocution and calisthenics in one of Dallas' colleges.

THE *MIRRORETT* will be advertised the coming season by a new style of printing. It will consist of lithographic fac-similes of sepia sketches and its effect will be probably more artistic than the conventional styles of pictorial work.

THE BOY RANGER company, with Frank I. Frayne, Jr., as the star, will open the season under the management of Edward J. Hassan on Aug. 17. Manager Hassan's *One of the Finest* company will take the road on Aug. 10.

MANAGER HUDSON, of the Grand Opera House, Kansas City, has secured the lease formerly held by J. J. Lodge on the forty-eight-foot lot adjoining the theatre. It is proposed to build thereon a four-story building which will be used partly for purposes of the theatre, and will probably include a restaurant and hotel.

H. S. TAYLOR has sold to G. W. Parent a comedy by John Douglas called *Darlington's Widow*. The piece, which has been commended by London critics, is to be presented in New York early in September.

PAUL ROSA has received the complete manuscript of *Dolly Varden* from the author, Charles T. Vincent. The plot of the piece is placed in England. An American girl is the central figure. The rehearsals of *Dolly Varden* will begin on Aug. 17 in Chicago, and Miss Rosa's tour is to be inaugurated two weeks later.

THE OLD, OLD STORY will open its season at Rand's Opera House, Troy, on Sept. 25. St. Paul, Minneapolis, Kansas City and Omaha will be visited.

WILLIAM BARRY will open his season in McKenna's Flirtation at Atlantic City, N. J., on Aug. 17.

CONDORE KATENDALE, of the Coney Island boats, has bought two boxes and 800 worth of seats, and has given 100 balcony tickets to the poor children of Hoboken for the opening night of *The Pay Train* at the Hoboken Theatre on Aug. 27. In addition to all this, the Brotherhood of Locomotive Engineers, of Jersey City, has bought \$120 worth of tickets. It is now in order for the far-seeing public to appear at the box-office.

MAN LOEWENTHAL will manage the new piece, *Asleep and Awake*.

DELLA STAEY, who made a popular hit last season in *A Straight Tip*, is summing with her mother at New Brighton. Miss Staeay has been re-engaged by James T. Powers.

WILLIS CLARKE, manager of Hoyt's Boston Vaudeville company, will reach this city from Boston next Wednesday. Milliken and Armstrong will book his tour.

TONY SULLIVAN, the character actor, who has been in London for several months playing female Irish business at the music halls, will sail for this country on July 30.

JAMES ALEXANDER will go in advance of *A Wolf's Wedding*.

JOSEPH MACK, who was to have managed Joseph Haworth, has had another relapse.

MARION McDONALD has been engaged for Nellie McHenry's company. W. H. Nelson, who was with Annie Pixley's company last season, will be musical director for Miss McHenry.

A. W. VAN ANDER, manager of the Opera House at McKeesport, Pa., will take out a company in the Fall to play *The Electric Spark*.

LAURA CLEMENT will be the prima donna in Miss Helyett in support of Mrs. Leslie Carter.

DELLA VAN WINNER, who was recently married to J. G. Pringle, at Attica, Iowa, is to star jointly with her husband next season in a new play.

GEORGE W. PARK, returned on Monday from a three days' visit to Arthur Wallack at Clayton, on the St. Lawrence River. Mr. Purdy had a good time fishing, and read the revised MS. of *A Jolly Surprise*, which Mr. Wallack wrote for Fanny Rice.

CHARLES SAMMIS has completed the booking of George Barnett's tour.

A. E. BROWN will sing first tenor in Muggs' Landing company No. 1.

THOMAS KEENE will open his season at McVicker's Theatre, Chicago, Aug. 31. His tour will only be for twenty-five weeks, in order to give him time for a special production for the season of 1907-08. W. F. Dickson will again attend to the business management for Mr. Keene.

ED. A. CHURCH, manager of the Lansing Theatre, Lincoln, Neb., left for his home last week. While here, Mr. Church was one of the most bustling of out-of-town managers and as a consequence secured some of the best attractions for next season. His theatre, when completed, will cost over \$500,000, and will be opened in the latter part of November.

DANIEL SAGE, who is to manage *The Old, Old Story* next season conjointly with Percy West, is to leave New York this week to spend some time at his home in Louisville and at Atlantic City. He will return to New York in time for the rehearsals of *The Old, Old Story*, which are to begin on Aug. 10.

MR. AND MRS. ARPER are spending their vacation at Peak's Island, Me. Mrs. Arper's stage name is Lorena Atwood, and both she and her husband have been with *The Camuck* during the past two seasons.

DAN'S SHERRY will open the season of his new farce-comedy, *A Breezy Time*, at Louisville, Ky., on Aug. 24. After that the piece is to be booked for a six weeks' tour in Southern towns. The rehearsals of *A Breezy Time* began last Monday.

FRANK LANE is about to end his vacation on the banks of the Schuylkill in order to be on hand for the rehearsals of *The President*, which begin on July 27. Frank David, the other star of *The President* company, will relinquish his operatic engagement at Schiltz Park, Milwaukee, in deference to a call from Managers Davis and Hendricks to attend rehearsal.

EMERSON'S ORIGINAL MINSTRELS is the title of the organization that will be headed by Billy Emerson. It is to be a legitimate minstrel show, and that is undoubtedly what the public want. Mr. Emerson will sing "Marty" and "The Big Sunflower" at every performance, and all minstrel-lovers will feel happy to hear that Percy Denton, his manager, says that time for Emerson's Minstrels is eagerly sought. He will play more week stands than any other organization of the kind on the road, as he thinks Billy Emerson is better appreciated in large cities.

"HEALTH AND PLEASURE" is the title of a handbook of more than 300 pages, recently issued by the Passenger Department of the New York Central Railroad. This work is issued as an advertisement by the great railroad and it is given away, but it is more interesting, valuable and attractive than the majority of guide-books for which a good price is charged by their publishers. It is large, finely printed, beautifully illustrated, capably written. A succinct description of all the resorts and points of interest on this line, its branches and connections, is presented, and he must be exacting, indeed, who cannot find therein a Summer retreat suited to his taste. Routes and rates, hotels and boarding houses, steamboat and stage lines, excellent maps and many delightful pictures make up the rest of the volume.

FOREIGN.

AUSTRALIA.
SYDNEY.

JUNE 21.—Since my last letter, the following plays have been produced, some meeting with great success, others barely paying the gas bill. *Forget-Me-Not*, *Siberia*, *Jane*, *Camille*, *As in a Looking Glass*, *The Gondoliers* and *The County Fair*. That is the way the list reads on one of the principal boards in this city.

The rage of Sydney during the past four weeks has been the farcical comedy *Jane*. It was produced at the Criterion Theatre for the first time in Australia on May 23 by the Brough-Bonicaunt company.

It has been admitted by press and public to be the best and the most side-splitting farce yet acted here. The house was packed during the whole run, the S. R. O. sign being displayed long before the curtain was raised. Upon several occasions even S. R. was unobtainable.

The piece was well acted and, had it not been for prior arrangements, would have run another fortnight.

The Bland Holt company at the Theatre Royal closed to good business in Taken From Life, week ending May 30. The first production in this city of *The Gondoliers* took place June 2. The reserve sale occupied many days before the opening and on that day hundreds were unable to gain admission. The opera is tastefully staged, the dresses magnificent, and the company satisfactory. Several new people made their first appearance in Sydney and many of our old favorites were greeted enthusiastically. Williamson, Garner and company are to be heartily congratulated upon the unqualified success of *The Gondoliers*.

Janet Achurch and Charles Charrington, who have made themselves quite conspicuous in Australia by producing Ibsen's *A Doll's House*, presented *Camille* at the Garrick Theatre with a fine cast on May 30 to an excellent house, which kept on increasing each night. Janet Achurch is a fine actress and, if fancy, a certain firm who took her in hand on her arrival in Australia must be biting their fingers at not having secured her for a longer term. She has been a pronounced success everywhere she has played.

A New Magdalen and *The Money Spinner* have been the latest attractions at the Garrick.

Siberia, beautifully mounted, the various scenes being realistically represented, drew full houses at Her Majesty's Theatre for some weeks. On Saturday, June 6, George Rignold, in conjunction with the McMahon Brothers, presented Neil Burgess' *County Fair* at Her Majesty's. The piece made an instantaneous and most pronounced success. The theatre was packed from ceiling to floor, and has been so every night since the opening date. The main attraction is the race scene, which is quite new to Australia. The utmost interest is manifested nightly in this event. *The County Fair* is on for a long and very prosperous run.

William Rignold has again set foot in Australia.

Rice's *Evangeline*, with the American company introduced to Australia by the McMahon company, will open an engagement at Brough and Bonicaunt's Criterion Theatre on June 20. They had a very successful engagement at the Opera House, Melbourne.

H. J. Magee, the courteous and able manager of the Criterion Theatre, Sydney, still retains his honorable post at that house, and will continue to watch the interests of Brough and Bonicaunt during the *Evangeline* season.

It is likely that Sarah Bernhardt will open at the Theatre Royal about July 4—your Independence Day. I am given to understand that she is to be asked to read the Declaration of Independence, as that great and glorious event will be celebrated here in some shape or form by a dinner, banquet or ball.

MELBOURNE.

Sarah Bernhardt at the Princess' Theatre, contrary to expectations, is an enormous success. There have been crowded houses each night since the opening on May 30.

Bernhardt has already appeared in several characters, notably *Camille*, *La Tosca* and *Cleopatra*. This is her programme for the remainder of the season. From Frou, Jeanne D'Arc, *Camille*, *Cleopatra*, *Adrienne Lecouvreur* and *Theodora*. The sale of seats for the opening night realized enormous sums, £608, to £100, being paid for private boxes, £275, for dress circle seats, and £58, and £1 for stalls.

Bernhardt has been fêted, banqueted and dined until she must be surfeited. Adelaide will be the next city visited for six nights, then Sydney for three weeks.

Saturday, June 27, will see the return of the London Gaiety Burlesque company including Nellie Farrer and Fred Leslie in *Ruy Blas*.

J. F. Sheridan, as Bridget O'Brien, Esq.

has entered upon his fifth week at the Theatre Royal and is still booming. To close the season, *Fun on the Bristol* will be presented for a few nights. This will be the last piece presented by Williamson and Garner, as the theatre will shortly pass into other hands.

Olga Nethersole and Charles Cartwright announce their last nights at the Bijou Theatre. They are at present presenting for the first time in Australia A. W. Pinero's *The Profligate*, which has met with success. In fact, the season all through has been profitable.

After a splendid run of six weeks Alfred Dampier and Dr. Carver are withdrawing *The Scout* at the Alexandra Theatre. It has proved a mint to each of the managers.

Those young and energetic managers, the Messrs. McMahon, have put on Carl Millocker's *Poor Jonathan* at the Opera House in magnificent style, and up to date with excellent pecuniary results. The company includes Clara Merivale, Ida O'Sbourne, G. H. Swazelle, C. Leumane and John Forde.

At the Town Hall Sir Charles and Lady Halle are appearing in high-class concerts.

W. A. R.

FOREIGN BOOIES.

The comedian Toole is taking a holiday and his theatre is closed.

Henry Irving talks of making an Australian trip the season after next.

Palerewski has been "commanded" to play before the Queen at Windsor. Happy Pal!

Henry James' *The American* will be given by Henry Compton at the Globe on Saturday night.

A new play by Haddon Chambers will be the opening bill next Autumn at the London Vandeville.

A new melodrama by George R. Sims and Robert Buchanan will be given next month at the Adelphi.

The London Gaiety Theatre is in the hands of workmen who are making extensive alterations in the building.

The hot weather experienced in Paris has caused a suspension of Sunday matinees at all but three theatres.

Mrs. Potter and Kyrle are due in London a fortnight hence. Their engagement in that city will begin in September.

Still another wordless play. It was written by Frank Wyatt, to music by Jacob, and it is waiting for a manager to turn up in London.

Mr. and Mrs. Willie Edouin's revival of *Katti at the Strand* is meeting with better patronage than was accorded their recent production.

M. Got, of the Comédie-Française, has been suffering from an attack of the gout. Luxuries are not confined to the rich and aristocratic in Paris.

Harrington Badly inaugurated his Summer season at the London Vandeville with the production of *The Mischief-Maker*, previously tried at a matinee.

The Gaiety company is meeting with great success in Australia. The opening performance at the Princess', Melbourne, drew \$2,570. Ruy Blas was the bill.

The tenth anniversary of the first representation of Mozart's *Magic Flute* will be celebrated in Berlin by a special centenary performance at the Opera House.

Chevalier Scovel is endeavoring to secure the English rights of Mascagni's one-act opera, *Cavalleria Rusticana*, which he wishes to produce in London next Autumn.

A four-act play called *Marie Lafon* will begin the Fall season at the Théâtre de l'Avenir Dramatique, Paris. It is from the pens of Jean la Roche and Georges Rolle.

The weather in London has been unusually warm, and in consequence many theatres have closed their doors rather suddenly, while those remaining open have experienced bad business.

A chess tournament with living pieces was a novelty last week in London at Hengler's Circus. The affair was for a charitable object, and the performers were people well known in society.

The French Academy has bestowed the Tonner prize to Henri Lavedan, which means that his *Une Famille* is adjudged by that body to be the best comedy acted at the Théâtre Français last year.

On Monday night Grace Hawthorne began operations at the London Globe, coming up smiling after her bankruptcy experiences. That continental romancer, W. W. Kelley, continues to act as her manager.

Augustus Harris' life-dream is now likely to be realized. It is thought highly probable that the Queen will knight him because he managed the command opera performance which Kaiser Wilhelm attended.

Tony Pastor was an interested spectator of the London music-hall sports at the Stafford Bridge Grounds on the 7th inst. Mr. Pastor is a steady visitor at the music halls, with one eye wide open for catchy songs and new artists.

The Plantation de Tomaso will soon succeed *La Cigale* at the London Lyric.

The leading actor of Armenia, named Atamian, died recently. He played Shakespeare successfully in his native tongue.

It is stated in London that Patti has given Abbey her ultimatum for next season. She will not accept one cent less than \$5,000 for every performance in which she appears.

The Dresden Conservatoire has added to its musical and dramatic course a class in dress-making, in order to familiarize the students with the details of correct theatrical costume-making.

Mascagni, the young Italian composer, whose first work created a furore and raised the hope that he would succeed Verdi, has received a set-back. His new opera, *Messe*, which was produced in Florence not long ago, was a failure.

Dance and Solomon's *Nautch Girl* at the London Savoy is a popular success, because of the sumptuous mounting, the excellent cast and the jingles. Both librettist and composer have obviously striven to imitate the methods of Gilbert and Sullivan.

The people that bought stalls for the performance at Covent Garden in honor of the German Emperor were more surprised than pleased when they learned that Manager Harris would not let them enter unless they presented themselves in the regulation court costume.

A new version of the old French farce, *Les Amours de Cléopâtre*, was tried at a London matinee under the title of *Cleopatra*. Arthur Shirley is responsible for the adaptation, but it is not so clever as Robertson's *Breach of Promise*, from the same source, presented a score of years ago.

Jean de Reszák's high C's have been giving him trouble. They caused the bursting of a small blood vessel in the throat recently. It is said that the celebrated singer's voice is not a natural tenor. He has forced and cultivated it above his proper range. Hence these blood vessel incidents.

The *Stage* estimates the average receipts of *The Dancing Girl* at the London Haymarket during its long run at \$1,000 a night. After the last performance Beerholm Tree gave a supper on the stage to Henry Arthur Jones and the company. Mr. and Mrs. Tree are spending their Summer holiday in the Eugaline.

Mouret-Sully and Mlle. Dudley cancelled their contracts for the engagement of the French players at the London Royalty, and consequently Copelin and Mlle. Reichenberg have been bearing the burden alone. The Londoners do not complain over the loss of tragedy and the substitution of comedy.

Europe continues to enjoy the benefit of American singers. Mrs. Smith Blauvelt, of New York, who made a pronounced success in Russia, has been engaged for next season for the Théâtre de la Monnaie at Brussels. It is likely that she will afterwards appear for a season in Paris. Bits of news like this increase the regret that Mrs. Thurbur's excellent plan went to pot through bad management.

The *Entr'acte* says: "The actor's art is, I think, abundantly recognized nowadays, and the doings of the theatre are now reported even by the religious papers. Henry Irving is much better known than is the Archbishop of Canterbury, and Sarah Bernhardt could, in the notoriety race, give any lady attached to literature or the fine arts a long start and a beating."

The *Whitchall Review* says of our Lenore Snyder that in the title role of *The Nautch Girl*, "She may be said to have successfully won her right of naturalization on the London vocal stage. Her upper notes are complained of by some as hard, but nervousness may be brought forward as an excuse for a debutante whose power on acquaintance will be found to grow."

Pierre Leclercq's *Rule of Three*, produced at a Shaftesbury matinee recently, is described as "uncomfortable and unconvincing." *Vanity Fair* sums it up in these words: "If it were better it would be worse; for that which at present is only ridiculous might become revolting. The lover who discovers that the object of his adoration is his own sister is now laughed at as the victim of an elaborate and providential joke. Had his adventure been more ably elaborated he might have been loathsome."

Patti has won in the suit brought against her in Berlin by a Russian manager. It was on this claim, it will be remembered, that the singer was arrested. *La Diva*, by the way, has been busy at her preparations for the much-talked-of festival to be held on August 12 at Craig-y-Nos. The castle is noted for its hospitality, and the company will be numerous and brilliant. The report that Valda will be Siebel is confirmed, and, as Patti will be Marguerite, it follows to a moral certainty that Nicolini will be Faust. The venerable Arditi will conduct, and some of the first artists of the day will appear in other entertainments.

The Miller, presented in Australia by Mr. Cartwright and Miss Nethersole, is a pecuniary success.

The revival of *Ravenswood* at the Lyceum was postponed in order to spare Ellen Terry from additional work. She is far from strong yet.

Now that thirteen London theatres have closed their regular seasons the "one evening system" is taking the place during the Summer of the trial matinee.

The London edition of the *Herald* says "it will be marvellous if Charles Frohman does not burn his fingers between all the irons he has warming for next season."

An innocent English paper says that Jennie O'Neill Potter "made her mark" because she was introduced to the Eastern public by Mrs. R. B. Hayes, wife of the ex-president. Ahem!

Osmond Tearle has added *Henry the Fifth* to his repertoire. He presented the play in Manchester recently—the city where Charles Calvert presented his memorable scenic revival of it nearly twenty years ago.

A spectacular opera called *Nydia* has been written and composed by George Fox. It is founded on Bulwer's "Last Days of Pompeii." The production will take place on the 30th inst., at the Crystal Palace, London.

Jane is having a merry and prosperous run at Brough and Bonicaunt's Criterion Theatre, in Sydney, N. S. W. The local papers agree that the situations are genuinely funny and the dialogue is amusing, if not brilliant.

Victoria K. et L. is becoming liberal in her old age. For the first time in her august life she ventured to disturb her sabbatarian habits sufficiently to enjoy a Sunday concert at the castle. Albany took part. The selections were all sacred, of course.

A significant insight into the attendance at the London theatres is given by a recent report presented to the London County Council. It set forth that although the whole number of theatre seats amounted to 16,000 the average attendance nightly is only 40,000.

Calmann Levy, the celebrated publisher of Paris, who died the other day, was an inveterate first-nighter. The house of Levy, founded by Calmann's brother Michel, in the course of its fifty years' existence, has published more than six thousand plays. Michel, according to the *Revue d'Art Dramatique*, first tried to be an actor and failed ignominiously. On Rachel's advice he started as a dramatic publisher and soon amassed a large fortune.

Sarah Bernhardt has been having a phenomenal tour in Australia. And here is a bit of news about her. While in this country M. Damman wrote a new play for Sarah in which he endeavored to blend melodrama and a modern society flavor. The piece is called *Pauline Blanchard* and it was read to the company recently. It was to be played in Sydney. Giacosa's *La Dame du Châllant* was also set down for an Australian production.

Miss Nitka—who, in spite of her name, is an American—will make a concert tour of the English provinces the coming Autumn in company with Belle Cole. Miss Nitka, by the way, is going to marry a gentleman named Prince Marzi Riza Khan, consul general to the Shah of Persia. Prince Marzi has signed an agreement that his wife shall be permitted to fill musical engagements for five months in every year. What a scope this provision allows for the fine work of the advertising agent!

Speaking of the state visit of the Kaiser and the Royal Family to the opera, the *London Morning Advertiser* says: "It seems the merest matter of course to learn that every available seat has already been engaged at the figure the management chose to put on it. And that this figure was fixed in a spirit of generous appreciation of the surpassing interest and magnificence of the event may be inferred from the fact that Mr. Augustus Harris charges 250 guineas for the Royal box for the night. It is not *lese majesté* to say that, according to the tradition of the profession, Royalty is by no means its most liberal patron. Managers, for instance, maintain—as business men rather than as loyal subjects—that a "command" of their companies to Windsor leaves them more or less heavily out of pocket, the gracious honorarium seldom equalizing the cost of traveling and the loss of the regular representation."

Here is an Australian criticism on Bernhardt: "To particularize all the points at which Sarah asserted her divinity in its gentler phases would take too long. Besides, a special war correspondent could convey no adequate idea of the awful battle of her emotions, and the heartrending moans of her wounded feelings in the scene which is ended by Armand flinging her down and throwing bits of paper at her. As for the death, there isn't a corpse can touch it. Bernhardt is for all stage purposes a lovely young creature, certainly more delightful to the naked eye than she was eleven years ago. Time has reverently filled up the former hollows in her cheeks and rounded her arms to the sculptor's ideal."

IN OTHER CITIES.

BOSTON.

No matter what the night is Niobe is sure of a crowded house at the Museum. The other night, during a heavy rainstorm, it was given before an unusually large audience and the breezy piece never had a more enthusiastic reception than that evening. All classes of representatives in that audience but all were equally delighted by the play. The number of new parties that have been made up for Niobe is something unusual for midsummer theatricals, and there has hardly been a performance without one or more large parties. At the performance of Gov. Carroll's Page, of Vermont, entertained a party of seventy-five or more made up of the delegates of the Vermont Press Association, then on an excursion to this city. The piece is now in its sixth week and Ben Teal is busily completing the arrangements for the fifth performance, which will be given at Union that occasion beautiful souvenirs will be presented in honor of the longest and most successful midsummer run of a comedy production in Boston.

The last days of Pompeii at the Huntington Avenue Amphitheatre continues to furnish a most effective and profitable entertainment. The management have arranged appropriate evening displays for different classes with great success. It was a very successful night and children's night. It had been intended to have a press night, but rain caused a postponement until the following evening. The next evening it was a A. R. night. Upon these occasions the pyrotechnic programme includes novelties specially prepared for the class whose evening it is.

The Bohemian Girl is the bill for the week at the Bijou, the cast being as follows: Count Archem, Charles Shaffer; Thaddeus, Joseph W. Smith; Florestan, Frank W. Woolley; Captain of the Guard, Lord Allen; Arline, Ethel Vincent; Queen of the Gypsies, Hattie Arnold; Rada, May Greville; and Devilshot, Milton Auer. The cast was strengthened by the addition of Charles Shackford, who was seen at this house several weeks ago in Virginia when it was given its first Boston production.

The Pearl of Savoy, now being given at the Grand Museum, gives Ethel Tucker an opportunity to appear as Marie, a character which she has played over 1,000 times. It is said. The piece is given under the personal direction of H. Percy Nelson.

The American Mace' specialty co. is the week's attraction at the Palace. In addition to this Charles Burnham and the Palace Comedy co. are giving successful performances of a laudable sketch entitled Boston After Dark.

A case of interest to theatrical people here will be tried in the Municipal Court. A man giving the name of Henry L. Smith went to the ground of the stores where the framed photographs advertising Niobe were on exhibition, and by claiming that he had called to take them back he secured ten valuable frames before his arrest. With a partner, Rodolfo, Litchfield exhibited several alligators on the Common and when arrested a large roll of counterfeit bills was found on his person. One has entered a plea of guilty, but the other will be tried as stated above. Abbott and Teal are determined that this shall be made a test case and consequently they have engaged Edward C. Gilman, one of the best known lawyers in the city, to take charge of the prosecution. They have the sympathy of all in their efforts at suppressing all attempts at robbery of this sort.

R. M. Field sails for New York on the *Harvard*, which leaves Liverpool. His trip abroad has been a flying one, but Mr. Field is an indefatigable worker and has accomplished more in the few weeks than some managers could have done in months. This is shown by the fact that he returns with a portfolio well filled with the manuscripts of new plays which he has purchased from such standard English authors as Pinero, Sidney Grundy, Jerome K. Jerome, Ralph K. Lunney, Seymour Hicks and R. C. Carton.

William C. Andrews, who has been a member of Roland Reed's supporting co. for several seasons, will play Phineas Figgins in Niobe in the production of that comedy by Abbott and Teal's road co.

It is said that Frederick Warde is negotiating with R. M. Field for a production of *The Lion's Mouth* at the Museum next season.

Marion Chester, who has been prima donna at the Bijou during the first part of the opera season, has left the co.

Hattie Griffin, the part in Niobe in which Jessie Storey has made so pronounced a hit at the Museum, will be played in the traveling co. by Mary Osborne, who has recently been a member of Sol Smith Russell's co. Jefferson Thompson in that co. will be played by Karel Germaine, and Cornelius Griffin by Graham Henderson, late of the Dr. Hill co.

Mrs. Laura L. Thompson, who was formerly on the stage under the name of Adele Layton, brought suit against her husband, L. V. Thompson, for a separate maintenance, which was dismissed by Judge McKim. Mr. Thompson's counsel contended that his client had obtained a divorce in Connecticut, which was a bar to the suit.

Boys and Girls, John J. McNally's piece, will be seen for the first time in this city at the Hollis Street Theatre, Sept. 12. Richard Harris co. is headed by the Leopolds, and includes May and Flora Irwin, Georgia Lake, Sadie Kirby, Blanche Howard, Laura J. Russell, Ignazio Martinetti, William B. Wood, Julian Mitchell and James A. Sturgis.

Carrie Tutin, whose selections in the specialty performances at the Bijou have been attractive features during the past two months, has concluded her engagement.

At the conclusion of Mr. and Mrs. James A. Herne's two months engagement in Margaret Fleming at Chickering Hall the piece will be taken for a brief tour of the principal New England cities. Negotiations are now pending for a long run in New York city when that tour is completed.

Henry Guy Carleton's new piece, *Ve Earlie Trouble*, which is to open the regular season at the Museum, will be the first of a series of American plays by that author which will have their first production on that stage. The Princess of Ene will be given later in the season, as well as others by the same author.

The *Transcript* recently published an interesting table showing the valuation of the different theatres as found by the board of assessors. The results were as follows: Total valuations, Museum, \$22,000; Bijou, \$24,000; Boston, \$25,000; Tremont, \$24,000; Park, \$25,000; Globe, \$25,000; Grand Opera House, \$25,000; Hollis Street, \$25,000; Howard Athenaeum, \$24,000. Total valuations for 1890-91: Museum, \$22,000; Bijou, \$24,000; Boston, \$25,000; Tremont, \$24,000; Park, \$25,000; Globe, \$25,000; Grand Opera House, \$25,000; Hollis Street, \$25,000; Howard Athenaeum, \$24,000. Value of buildings: Museum, \$25,000; Bijou, \$25,000; Boston, \$25,000; Tremont, \$25,000; Park, \$25,000; Globe, \$25,000; Grand Opera House, \$25,000; Hollis Street, \$25,000; Howard Athenaeum, \$24,000.

CINCINNATI.

The Cincinnati Orchestra's concert at the Zoo 7 and 8 were seriously interfered with by rain, while Manager Hallenberg's performance on 17, attended by favorable weather, tested the seating capacity of the Garden.

The Silver Grove enterprise, under Harry Davis' management, collapsed, and local creditors filed attachments amounting to about \$500. The attendance at the resort, aside from Sundays and July 4, was far from satisfactory, and handicapped by inefficient management and an unusually heavy pay roll, the out one was not entirely unexpected. The liabilities amount in all to about \$120,000, and while there was some talk at first of the creditors forming a stock co. to manipulate affairs, dissenting voices put a *stop* to the project, and at present writing it is more than probable that David Hallenberg, a well-known billiard hall proprietor of this city, will secure possession of Silver Grove for the season. Properly managed, the enterprise should prove successful.

Annie Paisley's temporary retirement from the stage will leave a Cincinnati, W. S. (Smiley) Walker, disengaged for next season.

Low Dockstader, who has been sojourning here

for several days, has engaged a local baseball player named Arlie Latham for his minstrel co. next season. Latham figured in an insignificant part in Gratton Donnelly's lamented farce-comedy, *Fashions*, a season or so ago with such artists as Charles Jerome and the Irwin Sisters (Flora and May) in the foreground.

John Reilly who is to manage the Bijou in Louisville next season, was in the city again en route from New York to Fall City.

William T. Leachman, of this city, who recently married Marie Hornby, will leave shortly with his wife for San Francisco as representative of the Russell Morgan co., a local theatrical printing firm, on the coast. His wife has retired from the stage entirely.

A couple of Cincinnati girls, Jennie Reynolds and Madge Lavenport, have joined forces with the O'Learys' Neighborhoods for next season.

Business Manager McGraw, of the Blue Jeans co., is summing here.

Phil Peters co. in a comedy sketch entitled *Cape May*, Prof. Charles Amm's Punch and Judy show and M. T. Duff's acrobats were the stage features at Kohl and Middleton's Vine Street Museum week ending 14.

The attendance at Coney Island and the Zoo is of a nature calculated to add largely to the respective bank accounts of each of these popular resorts.

Manager John H. Haylin's wife and his daughter Kittie left for Mount Eagle for a several weeks visit.

LOUISVILLE.

The summer season of opera closed at the Auditorium in an overflowing house. Paola and Queen's Mate were the concluding operas given, the latter proving the most popular of the season. It is not exaggerated to state that probably no city in the West or South ever had opera in the summer season presented upon an equal or more elaborate scale than that offered by Messrs. Quill and Camp with the Duff co. The principals were all capable people, the chorus contained forty people, the orchestra was a large one, and the scenery and costumes unusually good. Paola, Pirates of Penzance, Mikado, Pinafore and Queen's Mate were given each in a most excellent manner. Notwithstanding the late season, the management of the Auditorium will lose money. Sarah Bernhardt is underlined.

The Duff co. left for the East, Sunday, 11. Lillian Hawthorne left for her home in Dallas, Tex., where she will enjoy a brief vacation.

The New York is in the city, and the house is largely attended, and the beneficiary received a handsome sum as the result. The amateur Dorothy co. repeated its former highly successful rendition of the tangle opera. It is said that Miss Blakemore, who appeared in the title role, has been offered a professional engagement.

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Kathleen Kerrigan is a familiar figure on the fashionable promenade here. She is a beautiful and a gifted woman, and her success during her brief stage career does not seem to have spoiled her in the least.

Charles Osgood is due here this week. The old Harris house, which he is to manage the coming season, is to be called the Bijou. He states that his bookings are first-class.

It is said that Katharine Whipple is to go upon the operatic stage. The lady has done much good amateur work in support of local efforts. She possesses a willowy figure, a winning face and a sympathetic voice together with undoubted talent for mimic work.

During the heated term Press, Hamilton, of Macaulay's, is indicating on the stage at that theatre in a scene representing the Forest of Arden. He says he can hear the songs of the birds, the wind among the trees, the music of the running brooks, can guess the weight of the trout, and has no wish to be elsewhere, so natural is the scenic work at his house.

PITTSBURGH.

Harris' Theatre has done well with the Standard Dramatic co. in *The Long Strike* which is ending 25. The Long Strike will be closed for the season. At present this is the only house that has the courage to make a bid for hot weather patronage.

Col. Sam Dawson, of the Bijou, has returned to town and has seen to the restoration and improvement to the house. The decorators have taken charge, and will do some handsome interior work.

The Grand Opera House is filled with scaffolding and painters. Manager Witt announces he will have a pretty bright house to begin the season of 1891-92.

PHILADELPHIA.

The production of Ponchielli's *La Gioconda*, by the new American Opera co. at the Grand Opera House is the most important event of the season so far. Mr. Hinrichs has mounted the work superbly and cast it effectively. This opera has only been heard in Philadelphia once before. It was given at the Chestnut Street Opera House during the season of 1887-88 by Henry E. Abbey's co. with a cast which included Christine Nilsson as La Gioconda, Mme. Fursch-Madai as Laura, Capoul as Enzo and Del Puente as Barnaba. Mme. Koert-Krömel, in the title role, developed her splendid dramatic abilities to a hitherto unexpected extent. In the duet scene with Clara Poole in the second act her singing was better than anything she has thus far done. Signor Del Puente was never heard or seen to better advantage than in the lago-like part of Barnaba, a spy of the Inquisition. Guile, in the character of Enzo, gave splendid expression to the beautiful music of the part. Clara Poole, Heier, Campbell and the others were all very acceptable in their roles. The Venetian scenes gave ample opportunity for rich costuming which was fully availed of, and the chorus work was excellent. Business good. Same co. 1892.

Pauline Hall's co. began the second week of Madame Favart at the Park Theatre in a house an audience that filled the house. Miss Hall sang or acted better than she does in the title role of this opera, and the same can be said of the other leading members of the co., including Homer Weldon, Fred Solomon, Arthur Miller, Rosa Cook and William Blaisdell. Others worthy of praise are C. R. Bonchamps as Major Cordigiac, Emma Fanchon as Jeanette, Nellie Arnold as Babe, Helen Marlborough as the Sergeant, and the shapely Miss Meserereau as the Corporal. The latter lady is one of the most attractive members of the co. Throughout the performance is excellent and the opera is elegantly mounted. Business good.

Next week will be the last of the Summer season. The engagement has been far more successful than anticipated. Ermine will be given on Monday, Tuesday and Wednesday nights and La Belle Helene on Thursday, Friday, Saturday nights and matinee.

The Bijou Theatre had an unusually strong variety bill for week at the Park Theatre in a house an audience that filled the house. Miss Hall sang or acted better than she does in the title role of this opera, and the same can be said of the other leading members of the co., including Homer Weldon, Fred Solomon, Arthur Miller, Rosa Cook and William Blaisdell. Others worthy of praise are C. R. Bonchamps as Major Cordigiac, Emma Fanchon as Jeanette, Nellie Arnold as Babe, Helen Marlborough as the Sergeant, and the shapely Miss Meserereau as the Corporal. The latter lady is one of the most attractive members of the co. Throughout the performance is excellent and the opera is elegantly mounted. Business good.

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handled the ball like a professional ball player, was placed behind the bat. From this time out the actors' stock was going up and they ended the game only two runs behind the "Invincibles." The score being 10 to 2. In the last inning Blaisdell was presented with a large tin medal bearing the inscription "Given to the worst player." He graciously acknowledged the compliment and struck out. There were several who thought that Fred Solomon was entitled to this medal but as Solomon succeeded in hitting the ball once or twice and Blaisdell did not, it was decided to give the medal to the latter. Fred, Eunice, musical director of the Hall company, umpired the game assisted by stage manager W. H. Daly. It was probably the funniest game of ball ever seen on the grounds, and the good-natured crowd roared with laughter and applauded from beginning to end.

KANSAS CITY.

A. M. Palmer's Alabama co., in charge of W. R. Palmer, passed through here en route for California over the Union Pacific. The twenty-seven people in the party were all well and enjoying a fine trip. They are booked for Denver, Salt Lake City, Portland and the Pacific coast.

The Oriental Opera co., composed of Germans, celebrated their Fourth here. They had tickets for San Francisco, but the celebration cost them nearly every dollar they had in cash, so they will probably arrive at their destination hungry and, of course, thirsty.

George Thatcher's Minstrels will appear at the Grand 14.

The Blue and Gray society will produce a war play at the Warner soon.

Madison Madeira will present Patience at the Warner 14-15 for the benefit of the Confederate Soldiers' Home. Miss Hannah Bee, of New York, will sing the title role. The Little Tycoson was first selected for this occasion but the permission of the owners of that opera was not obtained.

The brick work of the Grand Opera House is now well up toward the second story, and presents a handsome and substantial appearance. Manager Hudson personally oversees the work, so it is bound to be well done.

H. B. Clark, owner of the Ninth Street Theatre, has taken out a permit to remodel that theatre, and will build the additional foundations on the North side at once. The general plan of the theatre, however, will not be altered until after the present lease expires.

The war play, *Snioh*, was presented at the Warner Grand 14 by the members of the Third Regiment, for the benefit of the Band. The attendance was fairly good. The Band rendered an excellent programme.

WASHINGTON, D. C.

The Lyceum, the new name of Kerman's Theatre, is going to be made one of the handsomest interiors in the country. A regiment of artisans are now engaged redecorating the walls and adding a number of other improvements. The tone of the house is to be elevated considerably, so it is currently stated.

Manager Kerman says that his next season's attractions will be of the best class, and that many well-known legitimate stars will be in his repertoire. Another feature to be adhered to will be the absence of return dates, every week producing a fresh attraction.

The popular treasurer of the New National, Charles A. Snow, is catching eleven pound trout at Dunville, Wis. Many will be the fish stories which he will relate to his auditors in the roomy box office of the New National next winter.

Treasurer Farnum, of the Robert Downing co., is hard at work arranging stage details for the opening of Mr. Downing's annual tour. By-the-by, this popular tragedian and Washingtonian began his career in the old Ford's under John Ford's management. The next season at the new National will be opened by him. He will be supported by his beautiful and charming wife, Eugenia Blair, who has a host of admirers in this city. An excellent co. has been formed, including Frederick W. Kelly, who was for years with Lawrence Barrett, George Macomber, Edwin Perry, William Rank, Robert Haines, Fred. Hoer, Bertram Temple, Henry Robertson, Florence Erwin, Carrie Newcomb and others.

Professor Robinson, who was musical director of the Lyceum Opera co., has signed a two years' contract with the Jennie Kimball opera co.

The Academy of Music, formerly Lincoln Hall, will open Sept. 14 with *A High Roller*. An extraordinary spectacular display is promised.

Fanchon was given by the Bohemians at the Academy of Music for the benefit of the Fund to erect a monument to General Spinner. Eugene Eberle came from New York to play Father Barbeau and to direct the performance. A novel feature was the introduction of young women as ushers.

CHICAGO.

With all the down-town theatres open except the Grand, each of them with a Summer attraction that is on for a long run, there is little new to be noted. On cool nights, and we have many such in this city by Lake Michigan, the theatres are crowded and there are always enough strangers in town to make a respectable showing even when it is hot.

The Soudan at McKivier's is better done than when here before, and seems to be popular enough to insure a prosperous run. Louis James plays Captain Temple effectively, and Emma Vaders makes much of Nellie. As the wait Dik, Willie Edinger wins frequent applause. The same is indicated.

Symbal continues to draw large audiences to the Opera House, and the piece bids fair to be the most prosperous of the series of Summer spectacles produced by Manager Henderson. After the first act the action is brisk and the songs and music good, but the first act needs brightening, with quicker action and a catchy song or two. Some indignities.

The County Fair has in it many pleasing features, and being besides well acted by a capable co., it is having its share of the patronage at Hoodley's. The race at the close in which six steeds appear invariably arouses great enthusiasm. Same for several weeks.

Mr. Wilkinson's Widows, the comedy that made such a hit in New York, is proving equally successful at the Columbia. By far the best acted play in the farce is the Percival Perrin of Joseph Holland. As Mr. Dickerson, Frederic Bond is fair. Mrs. Bonchault looks charming as Mrs. Perrin, but does very little acting. The same for two weeks.

Havin's is the only one of the minor theatres remaining open, and there will be an initial production of a comic opera there this week, beginning 1. The opera is by Harry and Edward Paulton, and is entitled *The Sheik*. Bertha Rice, Francis Ross, Joseph Lynde and others will assume the principal parts and a large chorus has been engaged. Nothing will be spared to put the opera on correctly, and if it proves a success it will remain a Summer at Havin's.

The Chicago Lodge E. P. O. E. will give a novel entertainment in connection with the annual picnic at Burlington Park, July 25. It is intended to perform the entire play of *As You Like It* in the woods being the 24th night of the season, and has been selected where the scenes of the play can be half, and ample room is afforded for spectators. The cast will include many of the prominent professionals now in Chicago, and others will travel long distances to take part.

BALTIMORE.

At the Howard Auditorium the attendance still continues large and the performance of the Queen's Lace Handkerchief, as presented during the week closing 18, deserved it. Charles Campbell was a new face in the co., and gave a good performance of Cervantes, and Walter Allen furnished the fun as the Tutor. Arthur Bell's Prime Minister and Blanche Chapman's Irene were also worthy of mention. The chorus and orchestra were both well drilled and competent. The evening of 1 being the 24th night of the season, souvenirs were given out in the shape of imitations of a lace handkerchief. Week of 18, Mikado.

The siege of Vera Cruz and Pain's Pyrotechnics at Union Park are having hard luck with the weather, more than one-half of the nights set down for exhibition have been postponed on account of rain. When it does strike a good night, however, it is pretty well crowded.

George Macomber, favorably known in theatrical circles here, and a prominent member of the Knickerbocker, has signed with Robert Downing for next season. He carries with him the cordial best wishes of a host of friends, who are confident that

his talent will win for him a prominent place in the profession.

CLEVELAND.

Bohemian Girl attracted the largest crowds of any week since the Baker Opera co. opened here. S. R. O. sign out every night. Marie Dressler took the part of the tyro Queen to the satisfaction of all. William Wyand's Devilshot showed his usual hard study. Arline, the Count's daughter, was taken by Marie Laurens, who made quite a hit. The songs, "I Dreamt I Dwell in Marble Halls" and "The Heart Bowed Down," brought forth great applause. Joe Armand sang with his usual grace as Thaddeus. The Mandolin Sextette and the topsy dance were features which found great favor with the audience. Three Black Cloaks, 25.

Mr. Baker says he will remain here five weeks longer, putting on the Three Black Cloaks, Mascot, Mikado, Nino Favart, and during the last week a selection of different operas. The business from the start has been more than he ever expected, being the first Summer opera season here. Mr. Baker has already arranged to come back next Summer. His regular season will open Aug. 1 at Youngstown with all the old co. re-engaged.

Cleveland's Minstrels will appear at the Star 13 Aug. 1.

"Tody" Hamilton, press agent of Barnum's, is in town.

Al Bryan left on Tuesday for Chicago to attend the Bill Posters' Convention.

Jacobs' will open Aug. 1 with *The Dark Secret*.

Robert Slavin has been in town for the past week superintending the rehearsals of the May Russell Burlesque co.

L. M. Doyle left for Buffalo last night.

The Mirror Quartette of this city, Weston, Murphy, Crooks and Corrs have been engaged for Ullie Akerstrom's co., which will open Sept. 1 at South Norwalk, Conn.

The Theatrical Mechanics' Association enjoyed a very pleasant day at Geauga Lake on Monday. It was their annual picnic.

James Cook, of Emerson and Cook, was in town last week. He is well known on the West side of the river.

Henry Scott, press agent of the Star, is home from Pittsburgh. He has been re-engaged by Manager Drew for the coming season.

Joseph Haworth has been enjoying a short vacation at the home of his sisters, Franklin Court, 1115-1117.

DENVER.

The Tabor opened 13 with Palmer's co. in Alabama. The house was packed, and the sale for the entire week has been great. The performance was very fine and the multitude showed their appreciation. Next week the Lyceum co. in Men and Women.

Suburban resorts are well patronized. There are two gardens in full blast, both of them and Manhattan, and there are opera cos. at each: Wilbur's in Mascotte at Manhattan and the Boston in Pirates at Elitch's.

Nothing as yet has been done toward renovating and refurbishing the Lyceum.

It is said that Kossing Vokes will reopen the Broadway the last of August.

S. N. Nye, of the Colorado Springs Opera House, attended the Palmer co's opening last night. By the way, the Colorado Springs house is to be greatly improved.

ST. LOUIS.

The Red Sergeant proved such a drawing card that it was continued during most of week of 12. Martin Paché, Douglas Flint, George Lant, Tellula Evans, Marietta Nash, Fatti Stone and Jennie Keit-tharp continued to do most excellent work. The drum corps was one of the attractive features, and the wooden shoe dance of Marietta Nash made a hit. The Princess of Trebizonde was put on the latter part of the week of 12, with handsome and rich costumes.

Amorita was also continued during the week at Ullrich's Cave, although several changes were made in the cast owing to the illness of the prima donna, Annie Cora Reed. Emily Seymour took the title role in Miss Reed's absence, doing effective work, although she, too, was suffering with a cold. Dolie Neville took Miss Seymour's place and did it nicely. Emma Deacon took Miss Neville's part, and acted and sang it better than it was originally cast. Miss Deacon is a handsome lady, and looked the part as well as she placed it. Mr. Wheelan was called to Chicago on business for two nights during the run of the piece, and his part was taken on short notice by Mr. Moulton, who was last season with *The Fat Men's Club*. Mr. Moulton did splendid work and several of his scenes made hits. The rest of the cast remained as usual. The chorus did particularly good work. The Three Black Cloaks will follow 2.

The attendance at both Ullrich's Cave and Schneider's Garden has been good during the production of *The Red Sergeant* and Amorita.

Several members of the Cave co. will leave the latter part of the month. Will Rising, Stuart Harold, Mr. Gavin, and possibly Miss Sherwood and Mr. Sykes are among the number. They will join the Rising Manhattan Opera co., now being organized by Mr. Rising. They open their season in Texas the first week in August.

Owing to some disagreement between Mr. Spencer, the musical director of the Spencer Opera co., and Mr. Kinney the financial backer, Mr. Kinney withdrew and his interest was bought out by Mr. Thomas McNeary, the proprietor of the Cave, who is running the co. in connection with Mr. Spencer.

Mr. Chartrand, a member of the Spencer co., will be a member next season of the Corinne Opera co.

"The Little Fisher Maiden," sung by Charles Cameron was interpolated in the Opera of Amorita, and also "Mary of Anjou" sung by Stuart Harold. Both received encores each night.

Moses and Aaron, as sung by Mr. Wheelan, was a hit of the opera. Many local hits were introduced in it, and it received several encores each night.

It has not yet been announced who will take the places of those of the Cave co. who leave.

Laura Wilcox, a talented young St. Louis lady, who has been taking leading parts in the Raymond comedy co., has returned, and is spending the rest of the Summer at her home here.

JERSEY CITY.

The new Opera House is almost completed and already has the opening attraction announced on its bill boards. Stuart Robinson in *The Henrietta*. Manager Malone is away on a short vacation to Marion Springs taking a needed rest prior to the opening of what is hoped to be a busy and successful season. Charles E. Gaudgeon, the stage carpenter is on hand, however, looking after the minor details. Mr. Gaudgeon has had considerable experience in his line having acted in like capacity in Helena, Ark., Duquesne, Pa., Pittsburgh, Pa., and at Havin's in Cincinnati.

SAN FRANCISCO.

The Charity Ball is in its second week, which will be followed by The Elder, Nerves, Old Heals and Young Hearts and The Wife.

The Twelfth Temple was met a moderate reception only at the California, where The City Directory is now on.

Frederic Bryton did a splendid business in *The Mask of Life* at the Alcazar. Lewis Morrison is now presenting *Faust* to crowded houses at the Alcazar.

Westaver's *Grail* has given way to George C. Staley in *A Royal Pass at the Bush*.

The Mikado is the present attraction at the Tivoli Opera House. Antonia is absent again, in the cast of which will be heard Gracie Plaisant, an old favorite here.

Paul Linder's comedy, *The Two Leonoras*, will begin the Sunday night German season at the Baldwin Theatre.

Emma Tansley will sing at the Grand Opera House to-night.

George Lask will go East Aug. 1 to report for duty with Mr. Wilkinson's Widows.

TO THE LYCEUM SCHOOL ALUMNI.

We may congratulate ourselves upon the meeting held on June 11. Many were there: the school rooms in the Lyceum Theatre building were decorated with curtains and rugs and cushions and pictures and skins and so on. The table was lovely with flowers and bright glass and china and silver from the Ashland House over the way, and the tea and chocolate were good, and Miss Zachos won't tell how many cups she dispensed.

We had a letter from almost every absentee. And there was good reason for detention in each case.

Mr. Seymour—once a teacher in the school, now stage-manager of the Tremont Theatre, Boston—sent us a note of regret and greeting.

Our guiding star, Mr. Sargent, sent us his blessing from Constantinople, and Mr. Daniel Frohman, in all the hurry of his departure for San Francisco with his company, found time to write us a line.

We had with us pretty Elsie Lombard, Laura Sedgwick Collins, who is going to write us a song for next year. E. P. Stephenson, Madge Baron, Grace Kimball, who came early and "helped," Percy West, Howard Morgan, Cora Maynard, Robert Jenkins, who is going to get us a "constitution" for next year; Blanche Walsh, who is going to help him; Ethel Sprague, May Bennett, who has gone and got herself married, I, who have gone and done the same; Maude Banks, Sara McVicker, Charles Jehlenger, C. C. Busc, Isabelle Martin, and so on, and so on—only space fails.

Word came of Dorothy Dorr, who, after a big hit in London, has been made leading lady at the Vaudeville, and of our absent vice-president, George Fawcett, whom every one knows, is in Chicago with Blue Jeans. Judith Berolde is in the same company and goes again next year.

George Hill, the secretary, and Walter Buckland reported from Daly's company. They both stay next year. Walter Bellows left us a line before he went off with the Lyceum stock; next season will be his sixth with the company. Nannie Craddock wrote

from Chicago—Palmer's company with whom she is engaged for next year. Indeed, it's hard to name a company in which we are not represented.

Richard Mansfield re-engages Ethel Sprague. Laura Burt is with Blue Jeans. Gus Piton has Vida Croly in his stock next year. Harriet Ford is with Blue Jeans next season. The Burglar has had Lincoln Wagenhals and they want him again. Maude Banks goes with The Soudan.

Evelyn Campbell takes her third season at the Boston Museum. I was there two years. Marie Wainwright re-engages Blanche Walsh. Robert Jenkins and Charles Jehlenger go again with Marie Hubert Frohman. Margaret Mather has Mr. Whittleson. Robert Tabor for a third season supports Marlowe. Dan Frohman re-engages Howard Morgan, and takes Charles Robinson and Bessie Tyree from last year's class. Beatrice Moreland (it used to be Hamburg) goes with The Merchant. Edith Chapman leads in The Charity Ball next season, and it's only her second year on the stage, too.

We are all sorry that the death of Lawrence Barrett breaks Grace Kimball's splendid contract for next season. Charles Frohman has engaged Adelaide Grey.

Oh, we are doing well, we folks!

Yet in '82 we were in such a mess many of us remember the chaos.

We rehearsed at the old Columbia Theatre on Broadway, or on the University Club stage or—anywhere.

We all fell in love with Belasco and Freeman, and theatres running "light" used to send the lot of us balcony seats. We saw Adonis that way.

Our proudest achievement was "sipping" for Mr. Barrett in his production of Julius Caesar at the Star. Evelyn Campbell, who still spoke with Scottish burr, did a "Priestess" and looked lovely. Beautiful Belle Arndt, since retired, was a vestal. Pretty Mary Saunders met Percy Winter in Barrett's company and afterward married him. Adelman, now playing in Shenandoah out West, was one of us, so was Lollie Johnson, starring now in England.

Alice Fischer and Maude Banks were vestals and played harp things and cymbals.

Rob Jenkins was a "blind beggar," and Birdie Damon, who is dead now, was a "boy," and led him. Jehlenger waved a stick and helped me halloo "Kill!" Falt and Fairmount were there. George Fawcett yelled "burn! burn!" Dorothy Dorr was there. And proud we all were, too! That was it '82.

Look at this last class! It makes up companies and plays real plays, and graduates its pupils into stocks and leading positions.

Oh, times are better, and we are all glad of it!

But to business. E. P. Stephenson was elected secretary and treasurer. Send at once your application for membership. He will enroll you, and when you get to New York report at the school and pay up. (It isn't much.)

You will find a big book to report in, and in it you will find everyone else reported. A regular day-book that will give you the latest of everyone and by which you can see just who is in New York and who isn't.

There are dozens of photographs. If there isn't one of you send one at once, with your name and year clearly written.

Send programmes. There is a book for programmes, and in it all the programmes are, from the Julius Caesar one to the one of The Old, Old Story, played last year by the stock company at the Lyceum Theatre, and written by our own Walter Bellows and our own Roeder.

Send notices. There's a book for notices. In it you will read how Partridge has become a Boston sculptor, how Evelyn Campbell is spending the Summer in Europe; how Lollie Johnson has caught the provinces, and so on, of everyone. Remember, whatever is of interest to you is of interest to the Association. You will find whatever you send out on file and valued.

Laura Sedgwick Collins is vice-president—this after a vote of thanks to George Fawcett. We had to have some one to act for us at once, and he was way off in Chicago with Blue Jeans; hence the change. Miss Collins

is resident in New York (The Chelsea, Twenty-third Street). You will always find her welcome cordial. You are to call or send your card whenever you get in town.

Your president was re-elected. I expect to be in Boston next year. Mr. Stephenson will have my address as soon as I know it. I shall feel personally hurt and officially snubbed if you don't "report" when you get to Boston.

A representative was chosen for each class: Maude Banks, '85; Robert Tabor, '86; Elsie Lombard, of Rosina Vokes and Jefferson fame, '87; Madge Baron, '88; Percy West, who takes out a company next season, '89-90; Isabelle Martin, who is one of the company, '90-91.

Communicate at once with your representative. Send her or him your plans for next year, your permanent address, etc. Write in care of Mr. Stephenson, and put "Representative," and the year in a corner.

Each representative is to be prepared next year with a report of his class. Each representative will need the co-operation of each member of the class, of course.

The Alumni now counts forty-nine. Before next year every one of the graduates should be enrolled.

Goodness knows, in this hard life and busy profession, the good fellowship of the Alumni is worth cultivating. Besides that, the school is well established, and its graduates have proved it well. The record is one to make us all feel proud to say, "We belong."

The yearly meetings are heart-warming times to look forward to. Here's to the next and many more—always on the second Monday in June!

E. V. SHEPHERD,

President Alumni.

P. S.—News reaches me of Ernest Sterner's death. This is a sad hearing for us all! It brings special heaviness to us of '85 who knew him best. A year ago he was with us. This year his name was on our lips the while he was already gone; and henceforth we must miss him. Our heart goes out to the grave in the far away West Indies. We will remember!

OUT OF TOWN THEATRES.

Amherst, Mass.

OPERA HOUSE.

Built 1890. On N. E. & Mass. R. R.
10,000 PEOPLE TO DRAW FROM. 700 STUDENTS.
Seating capacity, 1,000. Heated by steam. Lighted by gas.
Now booking for season 1901-02.

F. H. HOWES, Mgr.

Altoona, Pa.

ELEVENTH AVENUE OPERA HOUSE.

POPULATION 25,000. ONLY THEATRE IN THE CITY. SEATING CAPACITY 1,100. ALTOONA IS AN ALL SHOW TOWN.
Now booking for season 1901-02.

E. D. CRISWOLD, Manager.

Berwick, Pa.

P. O. S. of A. OPERA HOUSE.

POPULATION 1,000. SEATING CAPACITY, 600.
SCENERY COMPLETE. STAGE, 25x30.
Few open dates in June, July and August. Now booking for season 1901-02. Write for dates.

A. E. SHUMAN, Manager.

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BUNNELL'S BRIDGEPORT THEATRE.

ENLARGED AND BEAUTIFIED.
To be run in connection with the

HYPERION, NEW HAVEN.

Now booking seasons 1901-02 and 1902-03.

G. B. BUNNELL, Manager.

Bath, N. Y.

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ST. CLASS IN EVERY RESPECT. SEATING CAPACITY, 1,000. LOCATED ON GROUND FLOOR.
Now booking for season 1901-02.

CHAS. A. SHULTS, Manager.

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STERLING OPERA HOUSE.

POPULATION 4 TOWNS ALL ONE. 25,000. FIRST CLASS HOUSE. SEATING CAPACITY, 1,000. BEST SHOW TOWN IN THE NAUGATUCK VALLEY. Now booking season 1901-02.

GEO. M. JOHNSON, Manager.

Charleston, Ill.

CHARLESTON OPERA HOUSE.

POPULATION, 6,000. ONLY THEATRE IN CITY. HOUSE LIGHTED WITH ELECTRICITY.
Now booking for 1901-02.

J. A. PARKER, Prop and Mgr.

Creston, Iowa.

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POPULATION 10,000. RAILROAD DIVISION STATION MONTHLY PAY ROLL, \$95,000.
Now booking 1901-02.

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BURLAW OPERA HOUSE.

THE STATE CAPITAL. POPULATION 10,000. ONE OF THE HANDSOMEST IN THE SOUTH. SEATING CAPACITY, 1,000.
Now booking for 1901-02.

N. S. BURLAW, Manager.

Des Moines, Iowa.

FOSTER'S and the GRAND OPERA HOUSE.

BOTH UNDER MY MANAGEMENT AFTER AUGUST 1st, 1901, FOR FIRST CLASS ATTRACTIONS ONLY.
For time and terms address

WM. FOSTER, Manager.

Englewood, Chicago, Ill.

TIMMERMAN OPERA HOUSE.

POPULATION, 75,000. CAPACITY, 1,250. MODERN BEAUTIFUL, FIRST CLASS HOUSE (Ground Floor). BEST ONE-NIGHT STAND NEAR CHICAGO.
Now booking.

H. B. THEARLE, Manager.

East Stroudsburg, Pa.

ACADEMY OF MUSIC.

SEATING CAPACITY, 600. SIZE OF STAGE, 24x31 FEET.
Two large dressing rooms; four private boxes; lighted by gas, heated by furnace. Screen sets of scenery; two fine drop curtains; handy baggage room.

J. H. SHOTWELL, Manager.

Joliet, Ill.

CLINTON STREET THEATRE.

POPULATION, 20,000. ONLY THEATRE IN THE CITY. CAPACITY, 1,000.
Now booking for season 1901-02.

R. L. ALLEN, Manager.

Lockport, N. Y.

HOUSE OPERA HOUSE. Only theatre in the city; seats 1,200; population, 10,000.

NIAGARA FALLS, N. Y.

ORPHEUS PARK THEATRE. Population, 20,000; city booming—\$100,000,000 now being invested.

ALBION, N. Y.

GRAND OPERA HOUSE. Positive success. Address

H. A. FOSTER, Albion, N. Y.

Lyons, Iowa.

LEGRAND OPERA HOUSE. (New) POPULATION OF LYONS AND ELECTION OVER 10,000. CONNECTED BY HIGH BRIDGE OVER MISSISSIPPI RIVER. CAPACITY 1,000. STAGE 25x30.

Full Set Scenery and Landis scenery. Electric Lights Folding Opera Chairs. Chicago, Ill. Des Moines, Ia. St. Louis, Mo. 40 miles. Has the best N. W. & N. E. P. C. B. & O. C. R. N. & E. C. R. & N. R. R. R. Now booking season 1901-02.

G. W. ASHTON, Manager.

Marinette, Wis.

TURNER OPERA HOUSE.

BEST COMPLETED AT A COST OF \$25,000. SEATING CAPACITY, 1,000. POPULATION, 12,000.
Now booking for season 1901-02.

FRED. BARBEROTH, Manager

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POPULATION AND PATRONAGE RESOURCES OVER 10,000. SITUATED HALF WAY BETWEEN DAYTON AND CINCINNATI, ON THE C. & D. & C. C. C. & ST. L. R. R.'S.

SORG'S NEW OPERA HOUSE.
On the Ground Floor. Capacity, 1,000. Stage, 25x30. One attraction per week, and that a good one.

JAMES C. BREKEEN, Mgr.
R. S. TAYLOR, New York Representative.

Mount Morris, N. Y.

SEYMOUR OPERA HOUSE.

NORMAN A. SEYMOUR, PROPRIETOR. COMPLETE IN EVERY RESPECT. SEATING CAPACITY, 600.
Electric Lights. Folding Opera Chairs. Main line P. T. and W. and Erie R. R. Rochester 36 miles. Buffalo 60 miles. Good Stage. Four. Population, 4,000. Dress Band.

SEND FOR OPEN TIME.

Nat. Military Home, O.

MEMORIAL HALL.

NOW BOOKING FOR SEASON 1901-02. COMBINATION PLAYING HERE DO SO FOR A CERTAIN TIME. SEND FOR OPEN TIME AND SEAT CERTAINLY WANTED TO.

CAPT. JAS. C. NICHIE, C. S. and Q. M.

Portland, Me.

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COMBINATIONS WANTED SEASON 1901-02.
For Open Time, address

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Raleigh, N. C.

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FIRST CLASS ATTRACTIONS TAKE NOTICE THAT I AM NOW READY TO BOOK ATTRACTIONS FOR THE MONTHS OF OCTOBER AND NOVEMBER.
During which time RALEIGH will be crowded with people visiting the Southern Exposition. Address

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Lessee Metropolitan Hall, Raleigh, N. C.

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PLAYING ONLY ONE ATTRACTION PER WEEK. GOOD ONE NIGHT STAND FOR FIRST CLASS ATTRACTION. SECOND CLASS NOT WANTED.
Now booking for 1901-02.

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WM. H. BRADBURY & SON, Managers.

Shamokin, Pa.

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ON GROUND FLOOR. HEATED BY STEAM. LIGHTED BY ELECTRICITY. FIRST CLASS ATTRACTIONS ONLY.

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THREE TOWNS (that is, Hamilton, Niagara and Toronto) IN ONE CITY. ST. CATHARINES.
ALL CONNECTED BY ELECTRIC STREET RAILWAY.
Total population, 25,000. Only one attraction per week.
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Ticonderoga, N. Y.

WEED'S OPERA HOUSE.

SEATING CAPACITY, 600. MANUFACTURING TOWN. D. & H. & C. CENTRAL R. R.
Now booking for season 1901-02.

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UHRICHVILLE CITY OPERA HOUSE.

WITH DENNISON & WEST UHRICHVILLE TO DRAW FROM. POPULATION 3,000. ONLY THEATRE IN THE CITY.
SEATS 700. Now booking.

Season 1901-02.

ELVIN & VAN OSTRA, Managers.

Vancouver, B. C.

VANCOUVER OPERA HOUSE.

CAPACITY OVER 1,200. BEST COMPLETED ONE OF THE HANDSOMEST THEATRES ON THE COAST. ONLY FIRST CLASS ATTRACTIONS BOOKED.

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Washington, Ga.

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NOW BOOKING FOR SEASON 1901-02.

POPULATION, THREE THOUSAND.

JOHN D. FLOYD.

Westfield, Mass.

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ONLY THEATRE IN TOWN. SEATING CAPACITY, 850. POPULATION, 10,000. First class attractions playing tagged business. Now booking for season 1901-02.

P. W. HOWE, Manager.

Woburn, Mass.

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SEATING CAPACITY, 200. POPULATION, 11,000. RENT \$25, INCLUDING SCENERY.

Hall now being thoroughly renovated and refurnished.

READY SEPT. 1.

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LIGHTED BY ELECTRICITY. HEATED BY STEAM. MODERN IN ALL RESPECTS. BOOK FIRST CLASS ATTRACTIONS ONLY.

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POPULATION, 25,000. ONLY THEATRE IN THE CITY. CAPACITY, 1,200.
House now undergoing extensive repairs. Entire new scenery. Drop Curtains, etc.
Now Booking for Season 1901-02.

B. C. PENTZ, Manager.

DATES AHEAD.

Managers and agents of traveling companies will favor us by sending their dates, making them in time to reach us Friday.

DRAMATIC COMPANIES.

A SOCIAL SESSION: Ashland, Wis., July 25, Hurley 25, Marquette, Mich., 25, Menominee 25, Green Bay, 25.

ALABAMA: Salt Lake City, Utah, July 20-25, Pueblo, Col., 25.

A H-D-H ROLLER: New York city Aug. 2-25.

A FAIR REBEL: New York city Aug. 1-8.

A STRAIGHT TIP: Chicago, Ill., May 18-indefinite.

BLUE JEANS: Chicago, Ill., May 18-indefinite.

BREKE BARBOUR: Topeka, Kans., July 20-25, Leavenworth 27-Aug. 1.

BREWER'S PATRIOTISM: St. Paul, Minn., July 20-25.

BALDWIN-MELVILLE: Chippewa Falls, Wis., July 27-Aug. 1.

BOTTOM OF THE SEA: Tacoma, Wash., July 20, 21, Spokane Falls 22, 23, Missoula, Mont., 25, Butte 25, 26, Helena 26-27.

CORNERSTORY: Helena, Mont., July 21, Marysville 22, Philadelphia 23, Saratoga 24, Missoula 25, Farmington, Wash., 27, Pelouse City 28, Moscow, Idaho, 29, Pullman, Wash., 30, Dayton 31, Waitersburg Aug. 1, Walla Walla 2.

CHAS. A. GARDNER: New York city Aug. 23-25.

CITY DIRECTORY: San Francisco, Cal., July 20-Aug. 5.

CLEVER-EAT CASE: Minneapolis, Minn., July 19-25.

EDWIN GOODRICH: Chicago, Ill., June 15-indefinite.

E. H. SOUTHERN: New York city Aug. 25.

FREDERICK PAULING: New York city Sept. 7-25.

FREQUETTE: New York city Aug. 23-Sept. 5.

FRED. BRYTON: San Francisco, Cal., July 6-25.

GRAND BAY: San Jose, Cal., July 21, 22, Portland, Ore., 23-25.

GEO. C. STALEY: San Francisco, Cal., July 20-25, Sacramento 27, Albany, Ore., 29, Salem 30, Portland 31-Aug. 2.

GILDER COMEDY: Roodhouse, Ill., July 20-25, Winchester 27-Aug. 1, Butte 18.

HAROLD AND VON LEE: Norwich, Eng., July 20-25, Greenwich 27-Aug. 1, London 1-22.

H. C. ARNOLD: Covington, Ind., July 21, 22, Frankfort 23-25.

KATIE EMERY: Fargo, N. Dak., July 21, Grand Forks 22, Winnipeg, Man., 23-25.

LAUREL THEATRE (Frohman's): San Francisco, Cal., July 6-Aug. 1.

LIMBER MAIL: Portland, Ore., July 20-25, Olympia, Wash., 26, Tacoma 27, Seattle 28, Spokane Falls 29, Missoula, Mont., 30, Anaconda 31, Butte City 1-5.

LEWIS MORRISON: Los Angeles, Cal., July 20-25.

MADE OSWALD: Trinidad, Cal., July 21, 22.

MR. WILKINSON'S WIFE: Chicago, Ill., June 25-Aug. 25, New York city 26-indefinite.

MEN AND WOMEN: Denver, Col., July 20-25, Pueblo 27, Colorado Springs 28, Chicago, Ill., Aug. 1-25.

MAY LOUISE ALLEN: Ripstone, Minn., July 20-25.

NORRIS: Boston, Mass., July 6-Aug. 20, New York city 21-indefinite.

NEW YORK THEATRE (Allen's): Stratford, N. Y., July 20-25, Sharon Springs 27-Aug. 1.

NEW COMEDY: Burlington, Kans., July 20-25.

NEDRASKA: Norfolk, Va., July 20-25.

OLIVER W. WHEAT: Bridgehampton N. Y., July 21, Centre Moriches 22, Sayville 23, Bay Shore 24, Babylon 25, Hempstead 27, Cornwall-on-Hudson 28, Marlboro 29, Stamford 30, Rosbury 31.

RICHARD MAX-FIELD: New York city July 20-indefinite.

REINOLD COMEDY: Burlington, Ia., July 20-25.

RUNNING WILD: Tacoma, Wash., July 21, Astoria 22, 23, Seattle 24, 25.

ROSE COHLAN: New York city, Aug. 24-Sept. 1.

SON SMITH RUSSELL: Minneapolis, Minn., Aug. 2-25.

SARAH KAYMOND: Burlington, Ia., July 20-25.

SA-KETT KINZIE: Waukesha, Wis., July 20-Aug. 25.

THE BLACK MASK: New York city, Aug. 24-Sept. 1.

TOM SAWYER: Ludlow, Vt., July 21, Ewer, N. H., 22, Kennebunk, Me., 23.

TWELVE TEMPTATIONS: Los Angeles, Cal., July 20-25.

THE FAKIR: Duluth, Minn., July 20, 21, Superior 22, Ashland, Wis., 23, Chippewa Falls 24, Eau Claire 25, Chicago, Ill., 26-Aug. 1.

THOMAS E. SHERA: Ellsworth, Me., July 20-25, Waterville 27-29, Belfast 30-Aug. 1, Waterville 2.

UNCLE TOM'S CABIN (Terry): Meadville, Mo., July 21.

WILLARD GORDON: Hawick, N. Y., July 21, 22, Schuyler Lake, 23-25, Springfield 27-29.

OPERA AND CONCERT.

ANDREWS OPERA: Peoria, Ill., July 6-indefinite.

AMERICAN OPERA (Hirsh's): Philadelphia, Pa., June 5-indefinite.

ARLEQUIN RANDELL: St. Johns, N. B., July 20-25.

BOSTON IDEAL CONCERT: Thousand Islands Park, N. Y., July 21, 22, Alexandria Bay 23-25, Buffalo 27-Aug. 2, Johnston 30.

BENNETT-MILLON OPERA: Cleveland, O., May 25-Aug. 22.

CROW'S CONCERT: Robinson, Ill., July 21.

CASINO OPERA (Simonsen's): St. Louis, Mo., June 1-indefinite.

CARLETON OPERA: Buffalo, N. Y., June 22-indefinite.

CASINO OPERA: Atlantic City, N. J., July 6-indefinite.

DESIGN OPERA: Ashland, Wis., July 20-25, Duluth, Minn., 27-indefinite.

DR. WOLF HOPPER OPERA: New York city, May 1-indefinite.

GILBERT OPERA: Providence, R. I., June 8-indefinite.

GARITY OPERA: Boston, Mass., July 8-indefinite.

IZEL OPERA: Baltimore, Md., June 22-indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8-indefinite.

IDA MULLE OPERA: Richmond, Va., June 8-indefinite.

MCCULL OPERA: New York city May 21-indefinite.

MANHATTAN COMIC OPERA: Dallas, Tex., Aug. 1-10.

PAULINE HALL: Philadelphia, Pa., May 16-indefinite.

SPY-ER OPERA: St. Louis, Mo., June 8-indefinite.

SHAW OPERA: Oskosh, Wis., July 21-22, Fond du Lac 23-25.

STOLCH OPERA: Montreal, P. Q., June 22-indefinite.

THEODORE THOMAS' CONCERT: New York city July 6-Aug. 3.

THE SHERA: Chicago, Ill., July 19-indefinite.

WILBUR OPERA: Duluth, Minn., July 20-25.

VARIETY AND BURLESQUE.

AND BURTON: Paducah, Ky., July 20-25.

CH. A. G. SPECIALTY: Dallas, Tex., July 1-25.

J. O. OLIVER: La Junta, Col., July 21, Pueblo 23, 24, Colorado Springs 24, 25.

MINSTRELS.

BURT SHEPARD: Racine, Wis., July 20, Janesville 21, Madison 22, Fond du Lac 23, Oskosh 24.

CLEVELAND'S CONSOLIDATED: Grand Rapids, Mich., July 21, Detroit 22-23.

THAETTER: Lincoln, Neb., July 23, Sioux City, Ia., 24, Omaha, Neb., 25.

VIRELAND: Alpena, Mich., July 27, Orono 28, East Tawas 29, Owassa 30.

CIRCUSES.

BARNUM AND BAILEY: Syracuse, N. Y., July 21, Auburn 22, Geneva 23, Rochester 24, Lockport 25, Buffalo 27, 28, Bradford, Pa., 29.

CHARLES BARTINE: Doylestown, Pa., July 21, Wadsworth 22, Cayahoga Falls 23, Kent 24, Ravenna 25, Dan Rice: Brooklyn, N. Y., May 21-indefinite.

FRANK ROBINSON: Cockeysville, Md., July 22, Port Deposit 23, Oxford, Pa., 24, Kennett 25, Chester 27, Bristol, N. Y., 28, Huntington 29, Camden 30.

FRED LOCK: Grand Rapids, O., July 22, Weston 23, Bowling Green 24, 25, No. Baltimore 27, Fostoria 28, Ottawa 29, Columbus Grove 30, Findlay 31-Aug. 1.

GEARY'S CONSOLIDATED: Van Wert, O., July 21, 22, Latty 23, Paulding 24, 25.

HAGGERS: Lyonsport, Ind., July 20, Marion 22, Hartford 23, Union City 24, Piqua, O., 25.

I. L. JACKSON: Millburg, Pa., July 21.

KINGMAN BROTHERS: Hastings, Mich., July 21, Charlotte 22, Owassa 23, St. Johns 24, Pontiac 25.

SELLS BROTHERS: Anaconda, Mont., July 20, Butte City 21, Bozeman 22, Helena 23, Missoula 24, Spo-

lane Falls, Wash., 27, Farmington 28, Moscow, Idaho, 29, Colfax, Wash., 30, Pomeroy 31, Dayton Ore., Aug. 1, Baker City 2.

WALTER L. MAISE: Jamaica, N. Y., July 21, Glen Cove 22, Hempstead 23, Port Jefferson 24, Huntington 25.

WHITNEY: Chagrin Falls, O., July 21, Charlton 22, Burton 23, West Farmington 24.

MISCELLANEOUS.

HEWELL MUSETTES: Humboldt, Kans., July 21.

HAWES: Paducah, Ky., July 20-25.

JAMU DEWITT MILLER: Lakeside, O., July 21, 22, New Richmond 23, 24, Warsaw, Ind., 25, 26, Madison, N. Dak., 27, Aug. 1, Mountain Lake Park, Ind., 5-6.

PAWNER HILL'S WILD WEST: Wilmington, Del., July 20-25.

POTTS SMITH: Seabrook, Mo., July 20-25.

W. C. COOP'S EQUINE: Scranton, Pa., July 21-25.

Rocky Mountain and Adventure.

THE DRAMATIC MIRROR of this week "wipes the floor" with the New York *Herald* for making the remark in regard to a certain troupe that "most of the members of the company, even the chorus girls—and chorus girls get very small salaries—are to be seen daily driving through the Park." The *MIRROR* says: "Perhaps the *Herald* was ashamed to say what it meant in plain terms, but if the slanders and suggestion had been bluntly put, it would have had the merit of candor, at all events."

This reminds us of Emma Abbott's now famous sermon, uttered in a Nashville, Tenn., church a few years before her death, in which she scored the preacher roundly for denouncing actors as such, as if they were heathen.

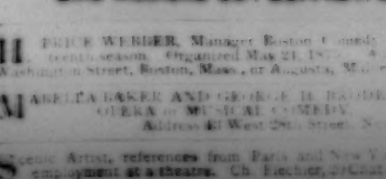
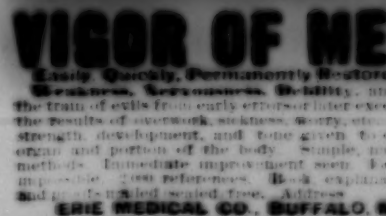
The *Herald* is not, editorially at least, a particularly vindictive and ill-natured paper, though it can speak its piece plainly enough if occasion demands; but the suggestion referred to may rather be one of those careless wanderings of the "dramatic cricket's" pen than any determined attempt to besmirch the stage.

It may be said, however, that in general the business of people are more justified in taking up the cudgels in their own defense than actors. Liberality of all kinds has made the best of them responsible for the ill deeds and ill lives of the rest. All their misfortunes—marital and otherwise—are trumpeted. While some actors seek notoriety, even through subjects which one would suppose they would hate to see blazoned, still others have to suffer silently cruel wrongs.

No, the poor little chorus girls cannot assume the lordly mien of Sir John Falstaff Sullivan and proudly exclaim: "I can lick any dramatic cricket—see!"



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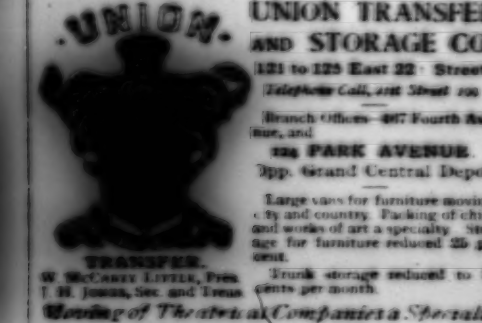
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OBITUARY.

Adèle Bray, the wife of Frank M. Kendrick, died last Sunday at 250 West Twenty-fourth Street, from blood poisoning following a surgical operation. She was born at Galena, Ill., in 1850, and made her first appearance on the stage in McVicker's stock company, Chicago, in 1873. Subsequently she acted with Ford's stock company in Baltimore, and supported George S. Knight, Harrison Goulay and Joseph Jefferson. She also traveled with Skipped by the Light of the Moon under the management of Fowler and Warrington. Last season he was with Lillian Lewis, and the previous season she filled an engagement with Barry and Fay. Mr. Kendrick is at present in Halifax, N. S., with Harry Bradley's dramatic company, and nothing definite has been settled about the funeral arrangements until he sends his instructions. Adèle Bray was a clever actress and an estimable woman. Mr. Kendrick has the sympathy of a large number of friends in the profession, who will be greatly shocked to hear of his wife's early demise.

Robert Reece, the well-known dramatist, died recently in London. Of late years he had written little, owing to ill health. The last work from his pen was the libretto of the comic opera called *Girotonde*, which was brought out in London several years ago. His most successful comedy was *The Gyn'or*, which was produced at Wallack's Theatre, New York, some years ago, after the piece had made a hit in England. Mr. Reece was not credited with the authorship on the programme of the original production, but subsequently came forward as the real author. He was particularly successful in the field of burlesque, and his *Stranger*, *Stranger than Ever*, *Brown and the Brahmins*, *Romulus and Remus*, and *Richelieu Redressed* were much laughed at in their days. He also wrote the English librettos of *The Mascot* and *Boccaccio*. Mr. Reece was an indefatigable worker, and at one time was much sought after as a playwright.

Mrs. Minnie A. Elmendorf, widow of the late William Elmendorf and mother of Will C. Elmendorf, died at Peekskill on Wednesday last. The funeral took place on Friday afternoon, and the interment was in the family plot in Greenwood Cemetery.

MANAGER THOMAS GETS THEM.

Recently one of H. R. Jacobs' representatives informed *The Mirror* that he had secured Fanny Davenport and the Casino Opera company for the Queen's Theatre at Montreal.

With respect to this assertion the following letters speak for themselves. The first was addressed to us:

NEW YORK, July 20, 1901.

To the Editor of the Dramatic Mirror: We have seen a notice in *THE DRAMATIC MIRROR* and the Montreal papers stating that among other attractions booked at Sparrow and Jacobs' Queen's Hall the name of Fanny Davenport is mentioned. I wish to have this statement contradicted, as Fanny Davenport, Agnes Huntington and all of our attractions have heretofore, and will at all times, play at the Academy of Music, Montreal, which is under the direction of Henry Thomas. Be kindly contradicting this statement regarding Miss Davenport being booked at Queen's Hall, you will be doing a justice to Mr. Thomas and also confer a favor on, Yours very truly,

MARCUS R. MAYER and BEN STERN.

Concerning the Casino company Mr. Barton sent the following communication to Montreal yesterday:

NEW YORK, July 20, 1901.

My Dear Thomas: I am informed that a statement has been made to the effect that one of the Casino companies is contracted to play in Queen's Hall, Montreal, next season, under Sparrow and Jacobs. I take this means of informing you that such is not the case, and whenever one of our companies visits Montreal your theatre will be the one in which it will appear. Yours very truly,

CHAS. BARTON.

A PIRATE'S PRINTING SEIZED.

Charles Frohman has conducted a persistent warfare on play pirates for a number of years.

Last week he received information that E. C. Wilson, a pirate, with whom he had already had dealings, was in Iowa with a company that was performing, among other plays, *Held by the Enemy*. It was understood that Wilson intended to produce a pirated version of *Shenandoah*, and had two trunks filled with printing of that play.

Last Saturday, accordingly, Alf Hayman, manager of the Columbia Theatre, Chicago, with his lawyer, Mr. Latham, went to Wilson's house at 615 Sheffield Avenue, Chicago, with a constable and a search warrant. They seized a quantity of *Shenandoah* and *Held by the Enemy* printing.

MISS THOMPSON'S PARTNERSHIP.

Lydia Thompson has dissolved partnership with her late managers, Miss Thompson wishes to settle the matter amicably and without resort to the courts, but she has placed her interests in the affair in the hands of her lawyers, Howe and Hummel.

The *Herald* published a paragraph a few days ago in which it was stated that Messrs.

Cosgrove and Grant, Miss Thompson's former partners, owned *The Dazzler*.

Miss Thompson yesterday wrote a letter to the *Herald*, in which she set matters straight. It will probably appear to-day. Following is a copy of the communication, which *The Mirror* publishes at the actress' request.

To the Editor of the Herald:

SIR:—Your courteous treatment of me at all times suggests that I may intrude on you to correct the misapprehension that may arise by the publication that I do not own *The Dazzler*; that I was an employee of Cosgrove and Grant, and that my managers retained the services of Howe and Hummel to settle some difficulties which had arisen between them and myself. I am not, nor have I ever been under contract with Cosgrove and Grant as an employee. The play, *The Dazzler*, is my property, and Messrs. Howe and Hummel have always been and still are my personal friends and my solicitors in this country. Yours truly, LYDIA THOMPSON.

SOME MORE OLD FRIENDS.

These roses, Marie—are they not beautiful?

Take my life, if you will, but spare me child.

Take her, my boy, and may she make you as happy as her mother has made me.

You may kill me, but you cannot rob me of the love I cherish for Cecil Vavasour.

Time will tell.

Moments seem like hours.

Will he never come?

She loved me but I—I was unworthy of her love.

What, Marguerite—in tears?

She is slowly pining away with some secret sorrow.

Is there then no hope?

Quick, or we are discovered.

Unhand me, sir.

Coward, would you strike a defenceless woman?

Is there not one man among you all?

Oh, why did I ever come to this dreadful place?

Keep your diamonds, Lillian, I have not sunk so low as that.

You do not understand a mother's love for her chérie-id.

You must be mad, or dreaming.

What have I done to be crushed like this?

And you say this to me?

Sir, I command you to let me pass. Another word and I shall call the servants.

MATTERS OF FACT.

A good-sized hall is to rent, suitable for rehearsals, at 267 West Thirty-fourth Street.

Carbould and Adams make a specialty of mechanical and spectacular effects for new productions, also scenery, properties, etc.

The Vancouver Opera House, at Vancouver, B. C., has just been completed, and business manager P. W. Goldsmid is now ready to book attractions for next season.

During the months of July and August, I. Bloom, of 257 Fifth Avenue, New York, will make a special scale of prices to members of the profession. Mr. Bloom has on hand some very choice Paris gowns.

Edwin Walter is open for an engagement.

Henry Cook is now the manager of the Opera House at Pine Bluff, Arkansas. All contracts made with Samuel F. Hiltzheim, the late manager, will be honored by Mr. Cook.

Twenty-five thousand dollars have been expended on the Turner Opera House at Marinette, Wis. The city has a population of 12,000 to draw from. Fred. Balbenroth is the manager.

Manager E. B. Sweet, of Poughkeepsie, N. Y., is making elaborate alterations in his house. The whole interior from doors to back-wall has been torn out and will be entirely reconstructed and redecorated. When finished, Mr. Sweet claims it will be one of the prettiest and most complete theatres in the State outside of New York and Buffalo.

West and Sabel have nearly completed the booking for their society comedy-drama *The Old, Old Story*, opening in Troy, N. Y., with a benefit for the Buzzy Hose Company. They proceed to Milwaukee, St. Paul, Minneapolis, Kansas City, Omaha, etc., returning East by way of St. Louis, Indianapolis, etc.

Fred. B. Norton, of Sydney, N. S. W., is a general theatrical and musical agent. Professionals who intend visiting Australia will do well to correspond with Mr. Norton, who always has vacancies for good novelties.

Manager T. S. Kyle, of Kyle's Opera House, at Gadsden, Ala., is now ready to book attractions for next season.

There is open time at Floyd's Opera House, Washington, Ga. John D. Floyd is the manager.

Managers wishing to secure time at the Grand Opera House, Omaha, Neb., should apply at once to F. J. Sutcliffe. This is a large theatre, with a seating capacity of 1,000. Popular prices will prevail.

The Opera House at Joliet, Ill., which was destroyed by fire last March, is now being rebuilt. Manager R. L. Allen writes that he expects to be ready to open the new theatre by the middle of November. The building arrangements are in the hands of competent architects, and when finished the new house will be complete in every detail. Steam and electricity will be used, and the capacity of the house will be 1,400.

Manager J. H. Gleason, of the Grand Opera House, Seneca, Kansas, has one of the best equipped theatres in the Northwest.

F. A. Monahan's card will be found in the advertising columns of this issue.

H. F. Sparks, the tenor, and Leo Parmetto, the basso, have been engaged for J. K. Emmet's company.

The San Francisco *Examiner* has discovered that the cork-leg comedy element in *The Chaffy Ball* was taken from Thomas Haynes Ray's old play, *Perfection*, or, *The Maid of Munster*.

*The rate for cards in Managers' Directory is \$1 per card for three months.

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OPEN DATES IN SEASON 1901-02. EDWARD M. FULLER, Manager.

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Notice is hereby given that a new and elegant theatre is now being erected at San Diego, Cal., which will be second to none on the Pacific coast. It will be ready for business by December 1st, 1901. For further information address: CHAS. FISHER.

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HENRY COOK, Manager.

In retiring from the management of the Opera House, I have turned all my contracts over to Mr. Cook, and recommend him in every way to my friends in the profession.

SAM F. HILZHEIM,

Late Manager Opera House, Pine Bluff, Ark.

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